THE UNIVERSITY OF TEXAS BULLETIN
No. 3540: October 22, 1935

MAKING FRIENDS IN MUSIC LAND

BOOK VI

By

LOTA SPELL, Ph.D.

Bureau of Public School Interests
Division of Extension

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The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of Democracy, and while guided and controlled by virtue, the noblest attribute of man. It is the only dictator that freemen acknowledge, and the only security which freemen desire.

Mirabeau B. Lamar

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INTRODUCTION

THE MUSIC MEMORY contest is based upon recognition. Recognition is based upon discrimination. In learning to discriminate, appreciation is developed. The contest method is used to stimulate effort.

The simple exercise of identifying selections by name and composer requires a certain amount of discrimination, and this discrimination can be acquired only by attentive listening. To identify the type of selection, to pick out the instrument carrying the solo melody from fourteen possible ones, to indicate the number of times a given theme is repeated, require still finer discrimination and more and more attentive and intelligent listening. This is an educative process of no mean importance. Indeed, the power of discrimination is not only the basis of appreciation, but at the bottom of the mastery of any science or any art.

Motivated in the first instance by the competition, the pupil has not gone far before an interest in the matter itself is developed, and the increased and constantly increasing pleasure which the pupil gains from more and more intelligent and discriminating listening soon becomes its own reward. A new world has been opened up by the simple expedient of causing the pupil to listen intelligently to the compositions of the great masters. This book is a guide to listening and a prompting to the pupil's discriminatory powers.

There have been several changes made this year in the Music Memory rules published in the Constitution and Rules, pp. 48–52, which teachers having charge of this contest should carefully note. It is open to the fifth, sixth, and seventh grades in the Ward School Division. A separate division has been created for rural schools (any grade), and in the Rural Division, only the recognition of the selections, composers and nationalities is required. Many rural schools which have heretofore found this contest too difficult will welcome this change.

A three-year program has been started this year, and the same records may thus be used over again one year after

another. Careful attention has been given to the cost of the records and a special arrangement made with the manufacturer of the records reducing the cost of the records to a little more than three dollars per year for the three years.

This bulletin will also be used for three years, and teachers are cautioned to conserve the supply so as to avoid the expense of having to buy fresh copies each year. The expense of this contest has been brought, we believe, to an absolute minimum; and many schools heretofore debarred on account of the expense, will now undertake it. In our opinion, no other contest offered by the League has greater educational possibilities than Music Memory.

ROY BEDICHEK,
Chief of the Bureau of Public School Interests, Extension Division.

PREFACE

THE PURPOSE of this little book is to supply teachers and others interested in promoting music memory contests with some material which may serve to interest the children in the compositions selected for study from 1935–36 to 1937–38. As many of the teachers who direct this work know little of music, and as others interested cannot spare the time necessary to assemble material suitable for presentation in connection with the records, a need has been felt for a simple text to be used either by the music teacher in direct connection with the lesson in appreciation or by the teacher of reading as a supplementary text, thus correlating the music work with the regular curriculum.

The music memory contest conducted by the Interscholastic League will consist of two parts: first, pure music memory; and, second, music appreciation, which involves the ability to follow a theme and count the number of times it recurs; to distinguish between four dance types, and to recognize the tones of fourteen orchestral instruments when presented in an unfamiliar composition. In the music memory section, the contestant is expected to indicate his recognition of the selections studied by checking on the score card the title and composer of each of the selections played in the contest. It is especially urged that the study of these compositions be made a part of the regular work for the whole school during the fall and early winter months; and that only after all have received this training should the members of the contesting team be selected for intensive drilling.

As the question of expense frequently determines the participation of a school in the music memory work, an attempt has been made to keep the cost of the records to a minimum. For 1935–36 twenty selections are listed; and seven additional ones for each of the years 1936–37 and 1937–38. The total cost of the 1935–36 list, if bought at one time, is $6.75; the additional cost for 1936–37, $2.00 and

for 1937–38, $1.75. Thus, for about $10.00 any school can participate in the music memory work for three successive years. The present bulletin contains reading matter covering all the prescribed material for these years. As seven of the selections listed for study in 1935–36 and three of those for 1937–38 have been used in previous years, schools which have regularly participated may use these records again in teaching, but the records used on the contests must be drawn from those listed in the *Constitution and Rules of the Interscholastic League*, one copy of which is furnished free to each participating school.

An attempt has been made to render the book helpful to teachers, not only by furnishing stories for the children's reading, but by additional teaching aids. In some cases, questions have been added which may serve to some extent in directing listening. Various suggestions to teachers are appended. Hints on the training necessary for recognition of the elements involved in the three unfamiliar records sent out from the State office are included, with a list of supplementary material particularly useful to the teacher who is sincerely trying to teach music appreciation rather than merely to have a team win in a contest. The bibliography lists some books of help in teaching and some especially adapted to children's reading which, it is hoped, may find a place in the school library.

While it is made clear in the text that the mere recognition of a musical composition is only the first step in musical appreciation, the training incident to participation in such a contest may serve as an approach to an understanding of music in a much broader sense. The child's imagination can be stimulated, his musical interests broadened, and his sense of hearing quickened and directed by intelligent guidance. To those ends, this little book may serve as a primer.

LOTA M. SPELL.

HOW MUSIC BEGAN

A LONG time ago people discovered that it gave them pleasure to move their hands, feet, or other parts of the body rhythmically, that is, according to a certain scheme or pattern. To emphasize the rhythm they used to clap their hands or beat on hollow logs of wood. Rhythm is that element in music which makes you want to move, to clap your hands, to tap your foot, or to sing. It sets something inside of you going, and the next thing you know, you are moving according to some pattern—that is, you do the same thing regularly over and over again.

Many of the wonderful things which happen about us every day, and which we cannot understand are examples of rhythmic motion. The movements of the earth, the sun, the moon and stars, the waves, the tides, the seasons, the day and night, are all rhythmic. Each moves by a certain pattern. As long as you live, parts of you are moving according to different rhythmic patterns. Your heart beats, *one,* two, *one,* two; and you breathe rhythmically, *one,* two, three; *one,* two, three. When you walk, you lift up one foot and then put it down, and then do the same things with the other one, which gives you a rhythm up *down,* up *down.* One of these movements is always more accented than the others; when your heart pumps blood in you can hear it more distinctly than when it lets it out; the same with your lungs when you breathe; and when your foot comes down, you hear it much more than when you lifted it up. So your feet in walking give you a rhythm, light *heavy,* light *heavy.* And from those accents, that contrasting of light and heavy beats, have grown our music and poetry.

Long ago, before people knew how to make and play on the many musical instruments we use today, they had to be satisfied with clapping their hands or tapping their feet, or moving other parts of their bodies, or making noises by beating on something. And they always beat in such a way as to strike on the heavy accents, so as to emphasize

them. Drums were the first musical instruments, and they were used with marching. Marching was the first kind of a dance. Today we still use drums with all kinds of processions. The drum gives "pep" to the marching of soldiers; and the roll of drums is suggestive of the march to the grave—the funeral march. Then after people learned to make instruments from metal, the trumpet was used with marching. The organ is often used for the wedding march because weddings usually take place in the church. There are many kinds of marches, some fast, some slow; some glad, some sad.

Now we shall hear a piece of music, and I want you to decide whether you could march to it. Can you lift your feet and put them down according to the accents of the music? If it is a march, what kind do you think it is?

TRIUMPHAL MARCH

From "Aida" (Ah-ee'-dah)

VERDI (Vair'dee)

Number 1

Four thousand years ago the Egyptians were the most civilized people in the world. They ruled not only what is Egypt today, but a much larger country. It was customary in that day for an army that conquered a country to bring back its king, his family, and the nobles as slaves.

Aïda was the daughter of a king of Ethiopia, a country near Egypt. She had been captured and brought to Memphis, the capital of the Egyptian kingdom. Here she met Radames (Rahd'-ah-maze), a young soldier; they soon fell in love with each other. Radames was put in charge of the Egyptian army which was to make war again on Ethiopia; he was successful in the campaign and returned with many prisoners.

The *Grand March* or *Triumphal March,* as it is sometimes called, is the music that is played in the opera as Radames and his victorious army march into Memphis in Egypt. Ahead of them are the trumpeters playing long straight

trumpets designed especially for this procession; then the Egyptian troops, followed by the victorious general, who is borne under a canopy on the shoulders of his officers; and, in the procession, is the long line of captives who are either to be killed or made slaves, according to the commands of the priests. In the first part of the procession are many war chariots, and borne along by the soldiers are many banners and images of the gods whom the Egyptians worshipped. In this selection (C5089-M) you can hear the instruments to good advantage.

While the *Grand March* was being played, many tragic things were happening. While Amneris (Ahm-nay′-ris), the daughter of the Egyptian king, was rejoicing over the prospect of placing the laurel crown on Radames' head and later becoming his wife, Aïda watched the oncoming procession with horror, for the conquered people were from her own country. As she looked at each face, she felt more and more desperate and hopeless, for she knew many would shortly be put to death. Finally among the Ethiopian slaves came a man dressed as an officer. Aïda looked at him, looked again, and then, convinced that she was not mistaken, screamed, "My father!" Her cry was heard, and soon all knew that the father of Aïda, the slave girl, was among the prisoners.

Radames, seeing Aïda's despair, joined with others in begging for mercy for the prisoners. Finally the high priest yielded to their entreaties and permitted Aïda's father to be made a slave instead of being killed. This merciful act did not please Amneris, who would have liked nothing better than to have seen Aïda suffer at witnessing her father's death.

As you hear the music, you can picture the approach of the conqueror, Radames; the haughty princess, ready to lay the laurel crown on his head; and the desperate Aïda, recognizing her father in the train of captives, and yet loving Radames, his conqueror. The *Grand March* is not difficult to recognize; it is introduced by the trumpets, which you hear again just before the close of the selection.

The whole scene on the stage while this music is being played is one of great pomp and magnificence, picturing the customs of a victorious nation many centuries ago.

Shall I tell you the rest of the story?

For the sake of securing her father's freedom, Aïda begged Radames to become a traitor to his king, and he consented. But the plan was overheard by the king's daughter, who herself loved Radames and was incensed that he should prefer a slave girl to her. She revealed the whole plan to her father, who decreed that Radames should die a traitor's death—he should be walled up alive in a vault and left to starve and die. This was done; but just as the passage to the vault was sealed, thus making escape impossible, Radames found that Aïda had hidden herself in the vault to die with him. The curtain falls on the lovers, who see in death only a step to a happier world where they will be together.

1. Do you think the music suits the scene for which it was written?
2. How many different tunes do you hear?
3. Which of the tunes is the most stirring for marching?
4. Is the march tune a good one for singing?
5. What instruments can you hear playing the march?
6. What instrument plays the melody of the third tune?
7. Can you hear a trumpet call in the march?
8. Can you clap the rhythm?
9. Does this march make you want to do things?
10. Can soldiers march better together, or laborers work more evenly together, if music is played for them?

METER IN A THEME

Music and poetry are alike in many respects, but the greatest similarity between the two is that in both there is a regular succession of accents. If you read

Old Mother Hubbard she went to the cupboard,

you do not pronounce each syllable with the same amount of emphasis; you say

Old' Mother Hub'-bard she went' to the cup'-board.

We may not know exactly why we like the effect of such regular accents, but we do; and I am going to try to explain to you how we measure music by accents.

You know a man, in order to walk, has to take each foot up and then put it down. Which do you hear more distinctly, when he lifts it or when he puts it down? Yes, I am sure we can agree on that; the *down* is always the part we hear. Suppose after putting one foot down, he did not want to take it up right away, but wanted to get a breath in between; you would then walk something like this: up-down-breath; up-down-breath, etc. Perfectly simple, isn't it? Well, all music and most poetry moves in one of those two ways; either up-*down,* up-*down;* or up-*down*-breath; up-*down*-breath; but always remember that it is the *down* that is heavy. That heavy *down* which comes so regularly that you know exactly when to expect it is one of the essential elements in music and poetry. It is called accent. If the accented tones did not occur regularly, there would be no music. If you can think of music as moving regularly ahead like the film of a moving picture which moves continuously by little clicks with every other click accented, like this: click, *click,* click, *click,* click; or like this: click-*click*-click-click, *click*-click-click with every third click accented, you will then have some idea of what many people call "time" in music, but which should properly be called meter. Rhythm is still quite a different thing from meter.

Let us examine the meter of some of our themes. On your score card you are asked to indicate the type of some of the compositions; to do that, you have to measure the accents. Always start counting with the first heavy beat or click you can hear. Call that "one" and then count each beat you hear until another accented note sounds. If you count the number of beats from one heavy accent to another, you have the measure of the music. How many do you hear in the *Triumphal March* from *Aïda?* When you cannot discover the heavy accent in the melody, listen to the accompaniment. Often the accented tone is emphasized more there, sometimes by the drum or the double bass.

Although there are really only two kinds of simple meters, two-beat and three-beat, musicians have contrived more variety by joining together some of these simple forms of accent, and have made groups of four, six, nine, and even five, seven, and twelve between the heavy accents. Usually there are only two, three, or four beats. Whatever the series chosen the accent appears regularly with the same number of unaccented beats between.

When people talk of this accent in music, they generally call it "time"; I suppose because the ticks or accents are regular like the ticks of a clock. If anybody asks you about the "time" of a piece, you must listen for the regular accents and then see how many light ones come in between. If there is just one light one, the music is in the two-beat measure, or meter; if there are two light beats between, it is in three-beat meter. Which dances are always in three-beat meter?

In writing music there is a way of showing just where the accent, the down of the foot, is to come; a short vertical line, called the bar line, is drawn just *before* the tone to be accented. This line gives you warning that the next tone is to be given that special meter accent. Look at the music on page 37, and you can see how these lines are drawn.

We will now play a piece and you will try to discover the meter. How many beats can you count from one heavy beat to another? Two, three, or four?

LAND OF HOPE AND GLORY

ELGAR (El'-gahr)

Number 2

The melody of this song is borrowed from the Trio or middle section of the *March in D* called *Pomp and Circumstance,* which was written by Sir Edward Elgar for the coronation music of Edward VII of England, and was played at that time. It has since become very popular, and is famous throughout English-speaking lands as a modern specimen of patriotic music.

The words are from a poem by Arthur C. Benson, of which the refrain begins with these lines:

Land of hope and glory,
Mother of the free,
How shall we extol thee,
Who are born of thee?

Much the same spirit of national pride and defiance of all the rest of the world is expressed by Turner's picture "The Fighting Temeraire." Poetry, music, and painting all attempt to express ways we feel.

You will find the chorus of this song especially good for the study of march rhythm and for use as a real march. It is the type known as the festival march, which is more dignified than a military march and more suggestive of pomp and ceremony.

1. Is the meter of this march two, three, or four-beat?
2. Can you easily distinguish the heavy beats or accents?
3. Is it played by instruments, or sung, or both?
4. Is any part sung by more than one person?
5. Does a band or an orchestra play the accompaniment?
6. Which has a better march rhythm, the song or the refrain?
7. Can you clap the rhythm of the refrain?
8. How many times does it occur?
9. Is this march dignified or playful?
10. Does this march have the same meter as the *Triumphal March?*

THE STORY OF THE DANCE

Just when or how dancing began we do not know, but it was a long time ago. A dance is a rhythmic way of moving your feet and your body; in that way people seem to have been able to express feelings for which poetry and song did not seem quite sufficient. In the Middle Ages it was a custom for people to sing as they danced. We are not sure whether they danced before they learned to sing,

or sang before they learned to dance, but for centuries they did both at the same time and even clapped their hands or clicked the castanets to mark the rhythm. People danced to express all kinds of feeling, even their religious feelings. In the early Christian church and for a long time in Spain, boys danced before the altar to praise God on special days, such as Christmas and Easter. Much music developed as an accompaniment for dancing. From this you can see how important the connection between music and dancing has been. History tells us that only the countries that have encouraged dancing among the people have developed a high type of music.

Did you know that many dances grew up in connection with the work of the people? The hatters, the tinkers, the shoemakers, the millers, the reapers, and the spinners each made dances characteristic of their trades. Dances also developed from games. Different countries contributed different varieties. The march was a form of dance—the slow measured tread of the soldiers. Even today many marches suggest the tread of an army. One of the most interesting things about the dances that we know is that they grew up among the common people. Dancing was a simple and inexpensive way in which they entertained themselves in their spare time. Later the nobility became interested in some of the dances and introduced them in more dignified form at court or among the upper classes. But folk songs and folk dances, from which most other forms of music have developed, were the gift to the world of the common people.

All folk dances are very simple in form. They seldom consist of more than two themes or parts, but each is repeated several times. Folk dances are excellent material for studying theme recognition, because each theme is so clear-cut and distinct that you can easily recognize the beginning of a new theme.

You must understand all about dances if you want to understand music. There are few types which are not connected in some way with dancing. In the great symphonies and in opera, different forms of dances are to be found.

In various operas many of the most famous parts are dances, such as the *March* from Tannhäuser, the *Triumphal March* from *Aïda, and* Musetta's *Waltz Song* from *La Bohême.* Then many stories have been arranged as a series of dances called a *ballet.* The four dances which belong to the *Nutcracker Suite* are taken from such a *ballet.* Frequently a *ballet* is given between the different parts of an opera.

Even in sonatas and symphonies, which are forms of music similar to novels and dramas in literature, dances are to be found. Often the third part of either may be in a minuet form; Beethoven's *Funeral March* is a part of a sonata, as is also Chopin's *Funeral March.* (While the funeral march is not an actual dance, its form is that of a march, which is a dance.) The *rondo* is an old dance form which is frequently found in most elaborate compositions. The suite, a group of pieces grouped around one central idea, often contains dances. In the *Peer Gynt Suite,* of which we hear one bit in "Morning," there is *Anitra's Dance,* and the *Nutcracker Suite* is composed entirely of dances.

If you are familiar with many folk songs and dances you have a splendid foundation for the further study of the great compositions of the masters of music.

HUNGARIAN DANCE NO. 5

BRAHMS

Number 3

The most marked characteristic of the Hungarian dance is the sudden change from fast to slow movements. In the dances of the Hungarians which were first brought to the attention of the musical world by Liszt, this contrast is marked; Brahms has also emphasized the peculiarity. His Hungarian dances are now known wherever European music has penetrated.

The people of Hungary, that is the folk or peasantry, are still much like gypsies. They are by nature both quick and fiery, yet slow and whimsical. They hate to stay in one place or to conform to convention, but especially do they

hate routine and monotony. They are possessed of an immense amount of energy, and are hard workers when the spirit moves them. But regularity or routine kills their spirit. Perhaps, at times, we would all like to be gypsies. If so, we can better understand the music of these people who vent their spirit in a brilliant dance.

Brahms spent most of his life in Vienna, which is very near the land of the Hungarians. He collected their melodies and arranged them to be played on the piano. The way tunes travel from land to land among various people is illustrated by the second theme of the dance. Part of this same tune has been sung at many gospel meetings and revivals in America as the chorus of a hymn, "Come to the Saviour." In the dance there are ..... themes. Can you tell how many times you hear each? The whole is played by a good orchestra in which you can hear many of the instruments you will learn to recognize this year.

For many years the Hungarians were ruled by the Austrians, but their proud spirit rebelled against this domination, and since the Great War they have reëstablished an independent government. What are their great cities? What other composers have given to the world Hungarian airs of importance?

1. How many different tunes or themes do you hear?
2. Does the first tune end faster or slower than it began? Does the second get faster or slower?
3. What is the meter—two or three-beat?
4. Could you march to this music?
5. Which would be more interesting—to dance to this music or to march?
6. Do you think any of these dance tunes would make good hymn tunes? Why?
7. What does the music tell you about the people who made up these dances?
8. Do you like these dances? Why?
9. How often is the first tune repeated?
10. How often do you hear the second?

HUNGARIAN DANCE NO. 6

BRAHMS

Number 4

This dance is even more gypsy music than No. 5. For gypsies dance in just two ways—either very fast, very energetically and passionately, or else very slowly. And it is the rapid and unexpected changes from the one to the other that make one think of gypsies. We begin with a theme we think is going to suggest peaceful wandering, but before we know it we are caught up and going so fast we can't even think. Then the third theme is slow, slow almost to dragging; this ends with that harp-like passage, and each time the first tune comes back again afterward it is ornamented with a light flickering passage that leads up to its climax, just before the end.

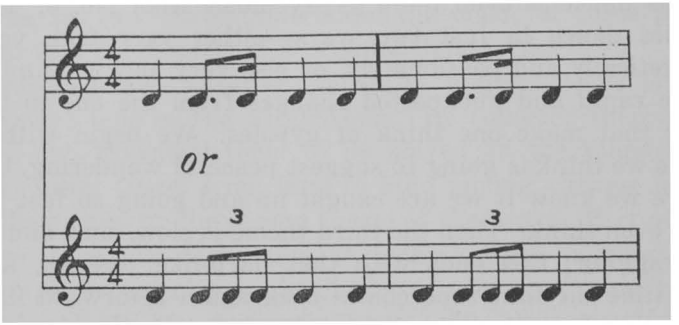
The melody of this dance has been made into a duet called "The Gypsies"; the words suggest something of the thought of the dance.

1. How many different tunes are played in this dance?
2. Does the first begin fast or slow?
3. Does it get faster or slower?
4. Does the second one end slower or faster than it begins?
5. Which tune is shortest?
6. What is the meter—two or three-beat?
7. In what ways is this dance like the one we have just studied?
8. In what ways is it different?
9. Which do you like better? Why?
10. Would this music make you want to work or want to play?

STUDYING DANCE RHYTHMS

Every dance is distinguished by a certain rhythm or rhythmic pattern. To recognize any dance the first thing you have to do is to become familiar with the pattern of its rhythm. How do you recognize a march? There is something about it that makes you want to get up and step,

isn't there? That something is the rhythm. Now just what rhythm does a piece have to have to be entitled to be called a march? Here is what you will generally find as the pattern:



The same pattern is used for many types of marches. There are many other patterns. The pattern for the march from *Aïda*—the third melody on the record you study—has the three fast notes on the last of the four beats. All marches are not written in four-beat meter; some have two beats and others six. But a march is always in duple or two-beat meter or some combination that has the same effect. A march to be used for real marching is played in moderate time and has something swinging and "catchy" about it. A march for a wedding is slower and more dignified; a funeral march is even slower. A march for fairies would be lighter and faster than that of ordinary people. A toy march is a composition that is making fun of real marches. Do you suppose songs ever use this same pattern? If your teacher has a record of the *Soldier's Chorus* from *Faust* or the *Toreador's Song* from *Carmen* you may test the rhythms.

How many themes do you expect to find in a march? That is something else you will have to listen for. Generally there will be three or four; usually the third is quite different from the first two.

Now listen to the *March* from *Tannhäuser*. To which of these patterns is its rhythmic pattern more similar?

FROM TANNHAUSER (Tahn'-hoy-zer)

WAGNER (Vahg'-ner)

Number 5

In the Hartz Mountains in Germany is a town called Eisenach (Eye-zen-ahk) which is famous in history and in song. Bach (Bahkh), a great composer, was born there, and his birth-place is now a museum which contains many of his manuscripts and other interesting things. Further up on a hillside is the house in which Wagner, the great composer of operas, lived. This, too, has been made into a museum in which many of the scores of his operas may be seen. Up on top of the highest hill near Eisenach is a building still more interesting—it is the Wartburg (Vahrt-boorg), the castle in which singing contests were held many centuries ago.

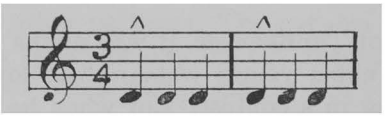
In the story of Tannhäuser, it was in the Wartburg that Elizabeth, the noble young woman who loved him, came to hear him sing in a contest. But when he forgot himself and sang a wild song in praise of Venus, all were so shocked at his poor taste that he would have been attacked by the other nobles had Elizabeth not begged them to let him go unharmed. It was at the foot of the hill on which the Wartburg is built that Tannhäuser heard the "Pilgrims' Chorus" —the song that made him want to go to Rome and seek forgiveness.

Elizabeth, hoping he would be forgiven, awaited the return of the pilgrims. Another man, Wolfram, loved Elizabeth too, but as he knew she loved Tannhäuser, he said not a word. When a year had passed and the pilgrims returned without him, Elizabeth knew that her hopes were all in vain. Feeling that she was to die soon, she knelt before a cross at the foot of the mountain and prayed to the Virgin to help her. Wolfram heard that prayer and realized how she was suffering, but he was helpless. It was very hard for him to see the beautiful Elizabeth, so lovely and unselfish, dying from grief. Tannhäuser returned just as her body was being borne to the grave.

The march you study this year is played as the nobles assemble in the great castle on the hill. It is not a march for soldiers, but for a festival. It is dignified but not solemn; stirring but not warlike. It is suited to a procession of beautifully dressed nobles who assemble at a splendid court.

RECOGNIZING A WALTZ

The waltz is a much more modern dance than the march. It originated among the Germans and was for a long time a very slow and stately dance, but later it changed to a quicker, whirling type. A good waltz can be distinguished by a graceful swinging motion. The pattern of the waltz is very simple—just three regular beats with the accent on the first. Here is the pattern of the accompaniment:



You can easily recognize a waltz by its swaying rhythm but you must not think that just because a composition has three beats it must be a waltz. Other dances have the same meter, but they have different accents and general style. The minuet which we are also to study this year is written in three-beat measure, but it is slower and more stately than a waltz and there is a very slight accent on some of the second beats as well as a strong one on the first. A mazurka also has a three-beat measure, but its rhythmic pattern is still quite different; its distinguishing characteristic is an accent on the second beat.

How many themes should you expect to hear in a waltz? The number varies widely. You will seldom find less than three, but modern ballroom waltzes are often made up of many, many themes.

If you have any waltz records in your school, ask your teacher to let you hear one that is intended for dancing. There are other waltzes, written merely to be played or sung, but not danced; the rhythm of these is more difficult to recognize.

THE MINUET (Min-u-et')

BOCCHERINI (Bock-er-ee'-nee)

Number 6

The minuet is a dance which originated at the French court, where it was danced by ladies who powdered their hair and wore high-heeled shoes and by gentlemen who wore wigs and dressed in velvets. The word "minuet" means "little steps," and that is the kind the dancers take. There is a salutation of the partners and couples, a high step and a balance, but no whirling as in a waltz; the gentlemen merely touch their partner's hands while both indulge in graceful bows and turns. Altogether it is a graceful but dignified dance, more suited to the palace than the village.

The term "minuet" now suggests certain musical details. This dance is always written in three-beat meter. In the early minuets there were only two parts, but in modern minuets you can expect to hear three, as in most other dances.

Although Boccherini wrote three parts for the minuet we study this year, only two are given on the record we use. The instruments that play it are few and simple—I am sure you can recognize them. This minuet was written in the eighteenth century. It was a part of a string quartet. Its melody is beautiful but dignified, as the people at the court were expected to be. Ask your teacher to show you Watteau's picture of the *Minuet.*

Underscore the correct answers.

1. This minuet is written in two-beat, three-beat meter.
2. The first theme is repeated two, three, four times.
3. There are two, three themes.
4. The first—second theme is very short.
5. The second theme is repeated two, three, four times.
6. The instrument that plays the melody is the violin, the flute.
7. I hear two, three, more than three instruments playing.
8. The dance sounds gay—sad.

9. Fill in the missing letters: The themes are in this order, A B .... A.

10. The accompaniment is simple—elaborate.

NATIONALITY IN MUSIC

Many subjects you study in school help you to understand the various nations of the world. From geography you learn of the location, climate, and occupations of the people of each; from history, the happenings of the past; from literature, the greatest ideas each has produced; and from the arts, such as painting, sculpture, and architecture, you get some notion of the various contributions in form, color and design, of the different peoples. No one of these subjects offers you quite the insight into the heart and life of a nation which a study of their music gives, for of all the arts, in music alone can movement, the pulse of life, be shown. Yet to appreciate the feelings of a people as shown in their music, you need to know all that you can possibly learn about the geography, history, literature, and art of their country.

Geography has influenced music. Sometimes it is the kind of a country in which the people live which has determined their type of music. It is often said that the songs of a mountain people have a sad tinge; it is very certain that the music of a people who live in the tropics has more life and movement than that of those who live all the year in the snows.

History helps to explain the music of many countries. Spain would not have the oriental color in her folk music if the Moors had not ruled Spain for centuries; the Russian folk songs can only be understood when you know something of the past life of the common people of Russia. It is sometimes said that the reason that Spain and England have not produced much great music since the sixteenth century is that each of them, in trying to conquer the American continent, drained the home land of its most talented men; it is also claimed that when a nation is too widely scattered no great art can be developed. Then you know, if you have

studied the history of your own country, that the pioneers had such a hard time making a living—clearing the forests, fighting Indians, and raising food—that they had no time or energy left to give to the arts. But as the frontier stage passed, music began to be encouraged.

Literature and music help to explain each other. If you have read the story of Tannhäuser, you will understand the music much more than one who has not. There is some piece of literature which will give you a new notion of what each piece of music means. Would you like a list of such books? Would you read them if you could get them?

ALL THROUGH THE NIGHT

Welsh Folk Song

Number 7

In Wales, that tiny country west of England that juts out into the sea, the custom of singing is very old. Centuries ago, the minstrel, or wandering singer, was common; and such singers brought over from Ireland some of the songs and instruments that were used there, especially the Irish harp.

Later when the minstrels were forbidden by law, the people themselves joined into groups to sing songs. Soon series of contests were held, and until the present time singing meets or competitive contests are of national importance. Through this habit of all the people singing, many of the very old songs have been kept alive.

One of the oldest of these songs is *All Through the Night.* This is a cradle song; the song the mother sings to her baby as she rocks it to sleep. It seems that songs so absorbed cling in the memory long after others learned later are forgotten; perhaps that is the reason that cradle songs live on for generations among a people. All traces of who first composed or sang it are lost; it has become indeed a song of the people. And that is why we call this song a traditional song of Wales. We do not know who made it up; but we do know the Welsh people have sung it for centuries.

Here are the words which you will want to learn and to sing as the orchestra plays the music for you.

Sleep, my child, and peace attend thee,
All through the night;
Guardian angels God will send thee,
All through the night.
Soft the drowsy hours are creeping,
Hill and dale in slumber steeping,
I my loving vigil keeping
All through the night.

While the moon her watch is keeping.
All through the night;
While the weary world is sleeping,
All through the night.
O'er thy spirit gently stealing,
Visions of delight revealing,
Breathes a pure and holy feeling,
All through the night.

This is one of the songs listed for choral singing and it is well worth learning.

1. Do you hear a short introduction before the music to the song begins?
2. How many times is the music to a whole stanza repeated?
3. How many different themes or tunes are there to each stanza?
4. What is the meter of this song?
5. Does it have a rocking rhythm?
6. What instrument plays the melody?
7. Does one instrument play the accompaniment or more than one?
8. Can you clap the rhythm without singing the tune out loud?
9. Which is a better lullaby—this song or *Sweet and Low?*
10. Does the picture by Schulz, "Mother and Child," suggest the idea that this song does?

ANDANTINO

From "Raymond"

THOMAS (Toh'-mah)

Number 8

Have you ever heard a lovely tune that would stay in your mind and sing itself to you ever so often? Or perhaps you will find yourself whistling it and wondering where you heard it and why it stayed with you? And you will sing it or whistle it over and over because it gives you a pleasure you can't exactly describe?

That is the kind of melody you have in *Andantino.* The title means "A little slowly," which tells only how the melody should be played, and leaves you free to imagine what the composer was trying to say to you. Whatever it was, I am sure you will agree that it must have been about something beautiful that you would want to remember, because this little melody will run around in your head after you hear it a few times and you will find yourself singing it or whistling it.

Perhaps your teacher will ask you how many different themes there are in this melody and how many times you hear each one. The second one is very short—only four measures long; then the first theme returns. And you will have no difficulty in telling what instruments play the melody or which the accompaniment, for you are familiar with all of them.

BARCAROLLE

From "Tales of Hoffman"

OFFENBACH (Of-fen-bawk)

Number 9

In the northern part of Italy there is a beautiful city, Venice, which is built on islands. The streets are canals full of water. Instead of taking a street car or an automobile, you ride from one place to another in boats that are called gondolas. That would be very interesting at night,

by moonlight, wouldn't it? The boat comes up to your front door, and in you step, and the boatman rows you wherever you wish.

Sometimes groups of gay young people go about in the boats at night singing. There are certain songs which are especially suited for such occasions. In English we call them boat-songs, but the musical name is borrowed from the Italian, *Barcarolle* (Bawr-kaw-roll). In the accompaniment of a *barcarolle* there is a swaying rhythm which suggests either the rowing of the oarsmen or the lapping of the waves.

On our trip today, I want you to imagine that you are lying on soft cushions in one of the boats going through the city of Venice by moonlight. As the oars cut the water, you can hear the voices of singers in other boats floating idly down one of the great waterways of Venice. These are the words to the music that reaches your ears:

Silent now the drowsy bird,
  As softly falls the night;
We hear the sound of splashing oar,
  The night wind's tender sigh;
Ah linger yet awhile,
  'Ere its joys pass away,
This fleeting hour beguile,
  Night's soft shade soon will fade.

Gently by cool breezes stirr'd
  We drift 'neath pale moonlight.
The waving trees upon the shore
  In whispering lullaby.
Ah, linger yet awhile, etc.

Although you hear the music played by three instruments, in the opera it is sung as a duet by two lovers.

1. Does the music suit the scene for which it is written?
2. What instruments play the accompaniment?
3. What instrument does the accompaniment suggest?
4. What instrument played the melody?
5. Which played a duet with it at times?
6. Is this song suited to early in the morning or to the evening?

7. Does it make you want to get up and do things or lie back and think?
8. Can you remember the melody easily?
9. Can you clap the rhythm after hearing it a few times?
10. How many times do you hear the first theme?

CRADLE SONG

TAUBERT (Tow'-bairt)

Number 10

It is hard for you children today to realize how people used to live before the railroads, telephone, electricity, airships and radio were dreamed of. Everything was very different. People stayed at home because traveling was slow and expensive; they knew little of what happened in the rest of the world because there were few newspapers and they came very slowly. Not until sometimes months after some important event, did people hear of it. When gold was discovered in California, people in Texas did not know of it until more than six months afterward.

Then the people on the frontier lived even more simply than those in the towns of the older and more settled regions. They had little furniture in their homes, because it was necessary to have other more important things first. And almost everything the settler used, he had to make with his hands. Then the mother and all the women of the family wove all the cloth, sewed the clothes, prepared the food, and did many, many things women do not have to do today. For those reasons they did not have much time to spend on their children, but they worked with them and taught them many useful things.

One of the luxuries a mother tried to have for her baby was a cradle, a little bed made on rockers like the rockers we have today on a rocking chair. Then she could sit, picking beans or sewing, and by pushing with her foot keep the baby rocking; in that way she would lull it to sleep. The cradle was strong if not beautiful; in it the baby passed most of its early life. The rocking motion he became

accustomed to was his earliest experience with rhythm. And he liked it; when the rocking began the crying ceased; and slowly, slowly, he passed into the world of dreams where little babies spend so much of their time before they become accustomed to the ways of this world.

While the mother rocked the cradle, she usually sang, and in this way the rocking rhythm and the words became associated in the child's mind. There are many such songs you have probably heard as a little child, even if you were not rocked in a cradle. Such songs are still called cradle songs, but we have no cradles today. To find one you would have a long, long search. For modern mothers have concluded that it is better for the baby to lie still and go to sleep as older people do; but the babies, if they could talk, would tell you that they much prefer being rocked. Then so gently, so gently do they pass from the world about us into that of dreams.

A cradle song must have a rocking rhythm and simple words that a baby will listen to. The melody, too, must be simple. Some of you will remember "Rock-a-bye Baby, on the Tree Top" and some of the Mother Goose lullabies. The cradle song you are going to hear next was written by the same composer who made the music for "Lullaby." Perhaps he had some babies of his own, or loved little babies so much that he wanted to sing them to sleep. Is this melody played or sung? If an instrument plays it, can you recognize its tone? Of the four lullabies we study this year, which one do you like best? Why?

DOST THOU KNOW THAT SWEET LAND

From "Mignon" (Meen-yon')

THOMAS

Number 11

Do you know the story of the little Italian girl who was stolen from her castle home in sunny Italy and carried to Germany by a band of gypsies who made her dance to earn

money for them? That little girl was Mignon, whose famous song of homesickness you should know. It begins:

Dost thou know that sweet land
Where the orange flow'rs grow?
Where the fruits are like gold
And the red roses blow?
Where the breeze ne'er is cold
And the birds sing so sweet,
Where each day of the year
The honey bees appear,
Where exists like a smile
Or a rainbow quite new,
One eternal spring-time
And a sky ever blue.

In that song Mignon poured out her longing for the land of her fathers:

'Tis there that my heart desires to live
To live, to love, and to die.
'Tis there that my heart desires to live,
'Tis there! Yes, 'tis there!

The music of *Mignon* was composed by a Frenchman, Ambroise Thomas, but the story is by a great German writer, Goethe (Gur'-tah). When quite young he wrote a book called *William Meister's* (My'-ster) *Apprenticeship,* and in this he gave us the story of the little Italian girl who was so lonely and heart-sick in the cold of the German winter. I know that you will be glad to hear that in the end Mignon was taken home to Italy and there found her father and friends.

Although this song is sung in French, as it was written, you can follow the music with the English words, and learn to sing the song, too.

1. Is there an introduction to this song?
2. What instrument plays the melody before the singer starts?
3. Is the singer a man or a woman?

4. What instrument can you hear in the accompaniment?
5. Can you identify the music to " 'Tis there"?
6. How many stanzas are sung?
7. Is this a folk-song or an art-song?
8. Is the accompaniment played by one or more instruments?
9. Do you hear any brass instruments? Why not?
10. Does an orchestra play the conclusion?

HALLELUJAH CHORUS

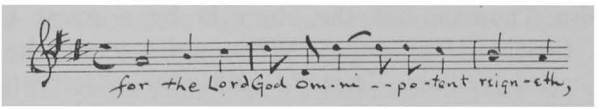
From "The Messiah"

HANDEL (Hen'-dell)

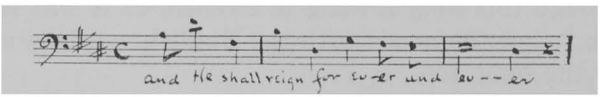
Number 12

When you hear this chorus sung by a great many voices you will understand how appropriate the words are to the music, for "Hallelujah" means "Praise the Lord" and this chorus is one of the greatest in praise of God ever written.

To impress upon you the full meaning of the chorus, Handel makes you hear the word "Hallelujah" ten times before any other words appear. Then you hear a melody to the words "for the Lord God Omnipotent reigneth,"



which is repeated by the different groups of voices several times. (Can you tell just how many?) After you hear this tune and many "Hallelujahs" another clear-cut melody is brought in



by the deep voices of the men, and the higher men's voices follow; then the deeper women's voices sing the same melody, and last come the high voices of the women with

the same words until all are singing together, making "a joyful noise unto the Lord."

Then to long sustained tones come the words "King of Kings" from one part of the chorus while the others sing "forever and forever" and "Hallelujah."

There is a general belief that when the "Hallelujah Chorus" was sung the first time in London in 1743, the King of England was so affected that he rose, and with him the whole audience, and remained standing until the chorus was finished. Since that time it has become a general practice that, when this chorus is sung, the audience rises and remains standing throughout the number.

Whenever you want to think of music which expresses great and noble emotion in a most worthy style, the "Hallelujah Chorus" from *The Messiah* will come into your mind. And as you grow older and hear it oftener you will understand better why this chorus is considered among the masterpieces of music.

1. Do you hear an introduction?
2. Does one instrument or an orchestra play the accompaniment?
3. How many times can you hear "Hallelujah" in the whole chorus?
4. In how many distinct parts may the chorus be divided?
5. How many times can you hear the theme "For the Lord God Omnipotent reigneth"?
6. How many times can you hear "And he shall reign"?
7. How many times can you hear "King of kings"?
8. Do you hear a conclusion played by the orchestra?
9. Does this chorus make you want to do your best?

HARK, HARK THE LARK

SCHUBERT (Shoo'-bairt)

Number 13

It is said that one day Schubert, while waiting for a meal in the garden of an inn, was so struck with the beauty of these verses that he wrote music for them on the back of the menu card. We do know that Schubert composed

rapidly and easily, and that his setting of *Hark, Hark the Lark* is indeed a work of inspiration.

The words are taken from *Cymbeline,* a play by Shakespeare. In reality this is a morning serenade. Suppose you get the story of Cymbeline and find out who the lover was. This song suggests not only love, but spring time, sunrise, flowers and birds. To the lover all life is beautiful.

Hark, hark! the lark at Heaven's gate sings,
And Phoebus 'gins arise
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes,
With everything that pretty is
My lady sweet, arise!
Arise, arise.

The lark is a bird that is almost sacred in English eyes. The higher it soars the louder it sings. Notice the rising inflection of the music when the word "arise" is sung.

Strike out the incorrect words.

1. The meter is two, four, six-beat.
2. There are one, two, three themes in the song.
3. The accompaniment is played by piano, orchestra.
4. The melody is played by the flute, violin, piano.
5. The song is sung, played by an instrument.
6. There is, is not an instrumental introduction.
7. There is, is not an instrumental conclusion.

LULLABY

TAUBERT (Tow'-bairt)

Number 14

In "All Through the Night" we had a Welsh lullaby; now we are going to learn a song written for a German mother to sing to her baby. Here is an English translation of the words:

Sleep, beloved, sleep,
Round thee watch we keep.
Listen how the rain doth fall,
How the neighbor's dog doth call;
He hath bitten someone straying,
That's the cause of all this baying.
Round thee careful watch we keep;
Sleep, beloved, sleep.

Close thy weary eyes,
Winds doth rustle by.
Hare doth lift a list'ning ear
As the hunter's foot draws near:
Coat of green is hunter wearing,
But the hare is little caring;
Hunter cannot come him nigh.
Close thy weary eyes.

Sleep, till morn arise
In yon azure skies.
Watch dog now hath ceased to bark;
Beggar hides where all is dark.
Little dove her young is tending
Where no hunter's foot is wending;
Hare is hid in verdure deep.
Sleep, my darling, sleep.

You may hum this over as the music is played; soon you will never forget it. Songs like this, once learned, become a part of you; you recognize them anywhere you hear them, and they make you feel at home.

MORNING

From the "Peer Gynt (Pair Gint) Suite"

GRIEG (Greeg)

Number 15

Peer, which means Peter, Gynt, was a selfish boy, whose life is pictured by Henry Ibsen in a play. He lived in Norway with his poor mother who had great hopes and ambitions for her son. But Peer, while he had great ideas and expected some day to be a great man, did not work. He only dreamed of what he would do and be some day.

When Grieg read the story, he was so fascinated with it that he wrote a number of pieces of music to be played with it. Of course he selected the incidents in Peer's life that he thought could most effectively be pictured in music. The whole group is called the *Peer Gynt Suite,* because "suite" means a number of compositions linked together by some common subject. I must tell you about some of them.

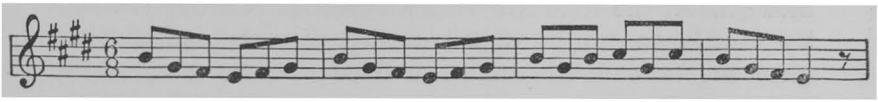
When Peer got tired of staying around home he wandered into the mountains where he was found by the daughter of the king, who carried him off to her father's home down in the mountains. The king decided that Peer should marry the girl who was not a bit attractive—just a dumpy little dwarf; but Peer refused. And then the little trolls or dwarfs mocked him, pinched him, pulled his hair and would have killed him, but the whole building collapsed. Grieg wrote music for this scene.

Then Peer went home and found his mother dying. He was sorry he had left her alone so long to worry over him. Although he wept bitterly, his mother died. For that death scene Grieg wrote music.

After a time Peer wandered off to Africa and became quite wealthy. As usually happens with unreliable people, he soon lost his money. He went out into the desert and met an Arab girl who danced for him and completely charmed him. She got all his money away from him and left him to begin life all over again as poor as ever. It is the dance of this girl, Anitra, that Grieg wrote in the suite.

Then Peer went to Egypt. He heard some wonderful stories of what happened at daybreak if one were looking at the wonderful statue of Memnon. He rode all night and reached the statue in time to see the sun rise on the desert.

Imagine the first rays of the sun streaking the sky, which slowly changes colors as the sun comes slowly into view! Imagine yourself in the midst of a great desert with the Pyramids before you, and beyond the sky varying its hues every moment. Then you have in mind what Grieg tried to paint in music. He used only one simple theme:



You hear this theme played by the flute and then by the oboe; then they alternate. Each time the instrument changes there is a change of key; the composer tried to give a different shade to the color of his music in this way. On the record we study this year there is only a portion of the composition Grieg wrote—the first part and the last; the part that pictures the bursting of the sun on the horizon is omitted. The theme increases in power and with ascending cadences as the day advances. The soft gray fades into pink, lavender into sandy white, and then Morning has come.

After many years and many troubles Peer went back to his old home in Norway, and found there, still waiting for him, a girl who had loved him as a boy. She took him into her home and cared for him, for he was very tired and very sad. He realized that he had done nothing for those who had loved him; that he had wasted his life; and now it was too late. In the evening, while the white-haired woman who had been a beautiful golden-haired girl, sang to him, he went to sleep, never to wake again in this world. He had lived his life to no purpose. He had never helped anyone; he did not even help himself.

THE ORCHESTRA

The word "orchestra" was originally the name of the space between the stage and the audience where the dances were given. Later this space was given to the musicians; then the name of the place they sat was given to the players themselves.

The orchestra, or group of instruments which are played together in giving us the finest examples of music, is fairly

modern. At the time America was settled, Europe scarcely knew of large groups of instruments playing together; not until the time of Haydn, who lived until long after the American Revolution, did such groups receive much attention from composers. But Haydn used only twenty to thirty players; now over a hundred are often used. Beethoven, who died just about a century ago, wrote wonderful music for the orchestra.

When you first hear the music produced by a great orchestra, you will think that it is produced by just one instrument, so absolutely are the tones from the different instruments intermingled. When you realize that twenty or more different instruments are being played, it may seem impossible that you should be able to recognize each one as it is played. Again it is just another story as with people. You meet a large crowd of strangers. It seems impossible at first that you can learn to know each one of these people, and not only learn their names but recognize their voices when they talk. But you do. You learn to know all your friends in a school, although at the first of the year they may have been strangers. That is the way you will have to think about getting acquainted with the different instruments of the orchestra. Before long you will recognize each one when you either see it or hear it.

There are certain types of composition written for the full orchestra. The most important of these are symphonies, overtures and suites. We are not studying a symphony this year, but you have the "Overture" and "Entr'actes" from *Carmen,* the Marches from *Tannhäuser* and *Aïda,* the "Hungarian Dances," and those from the *Nutcracker Suite* —all played by orchestras.

MUSETTA'S WALTZ SONG

From "La Boheme" (Lah Bow-ehm')

PUCCINI (Poo-chee'-nee)

Number 16

Some fifty years ago a Frenchman wrote a story of student life which he called *The Bohemians,* because the

students lived in a fashion often called Bohemian or gypsy-like. As a rule people who live in that fashion are poor, but not much bothered except when they are actually hungry or cold; they keep no regular hours, preferring to act as the spirit moves them; they endure dirt and disorder rather than make the effort to clean and straighten up; and earn an uncertain income by painting, writing or music-making rather than work regularly at some less attractive business. Many of the people who live in this fashion in the Latin Quarter, the student section of Paris, are both idle and selfish, but beneath the pose of an artist, there generally lurks some real goodness of heart. Although they usually sang and talked carelessly, when the time came that generosity and sympathy were needed, those qualities came to the surface.

In this song of Musetta we have the flippant, coquettish Paris girl, bragging on herself and her good looks. I must tell you of a trick she played. While she was eating with a fat, elderly lover at one of the small tables that are set along the pavements of Paris, she spied at another a young fellow that she admired greatly and who was deeply in love with her. As an excuse to get rid of her escort, she began to shriek that her shoe hurt her. When he got it off her foot, she told him to run with it to a shoe shop to get the heel fixed. As soon as he left, she joined her young friend, the whole crowd supped, and then all departed, in great glee, telling the waiter to collect the bill for all from the elderly gentleman who would bring back the shoe.

But this same trifling girl, in the last act of the opera, when a girl friend lay dying, sent her best things out to be pawned to get food, medicine and a doctor. Poor little Mimi died in Bohemia, cold, hungry, and disillusioned. Clearly Bohemian life, doing as one pleases, does not bring all joy. But in the song you hear, one would think life was just one grand time after another. It has been called a "joy perfumed waltz of the Paris pavements."

The orchestra furnishes the accompaniment for Musetta's song.

FAMILIES AND FRIENDS IN THE ORCHESTRA

Do you know the old saying that "Birds of a feather flock together?" It is just as true of instruments in an orchestra as it is of birds or people. There are certain groups which are related in some way; there are others which are not of one family but which seem to have a good reason for staying together.

The first and most important group of the orchestra is made up of the members of the string family. We say they belong to the same family because there are certain family resemblances in each. They vary in size and their voices are different, but you can easily see that they had a common ancestor. The most important of the family—the one that is heard most often although it is the smallest—is the violin. Next in size is the viola; then, larger still, is the 'cello; and the largest is the bass violin. Closely related to this group is the harp. The violin family, except the harp, is usually played with a bow; but sometimes, like the harp, the strings are picked by the fingers of the players.

The next important family of instruments is that which is called the wood-wind; the instruments are made of wood, and are played by blowing. In this group are the little piccolo, the flute, the clarinet, the oboe, and the bassoon. The tones of this group are plaintive and suggestive of the reed organ; each one has its own peculiar coloring.

The other important family is that of the brasses. These instruments are made from brass and the tones are produced by blowing. Their names are the trumpet, the French horn, the trombone, and the tuba or bass horn. These instruments have a piercing tone and can usually be easily distinguished in a large group.

There still remains a group of instruments called the percussion family, because they give out their tones when they are struck. The largest of the group is the drum, of which there are various kinds; then there are the cymbals of brass, which are struck together; and the castanets,

triangles, gongs, xylophones, chimes, bells, celesta, and marimba. Each of these has a tone peculiar to itself.

During the year as you study the different selections you will have an opportunity to become acquainted with each one of these groups and the individual members of the different families. The strings play the most important part in the *Hungarian Dances;* the wood-winds are heard in the *Dance of the Reed Flutes;* while the brasses are clearly predominant in portions of the Marches from *Aïda* and *Tannhäuser.*

THE NUTCRACKER SUITE (Sweet)

TSCHAIKOWSKY (Chi-koff'-skee)

Would you ever think of anybody making up a story or composing music about a nutcracker? But there is such a story, and one of the curious things about it is that the story was written by a German, translated by a Frenchman, and read by a Russian who composed the music for the *Nutcracker Ballet.* A ballet is a play in which the actors do not talk or sing but just dance their parts—that is, the story is told in dances. Of course there must be beautiful music for such dances. When the *Nutcracker Ballet* was first given in Petrograd, all of the dancers were children; this made the whole performance more fairy-like. When you know the story you will realize how appropriate that was.

One Christmas Eve a little girl was shown a beautiful Christmas tree which her parents and kind friends had prepared for her. Among the presents was a nutcracker—not just an ordinary one, but a nutcracker made of silver and dressed up just like a little man. It had been made for her by an old friend, a clock-maker. What a happy time she had looking at the tree! Bedtime came all too soon. When all were ready to leave, the little girl begged her mother to let her stay just a few minutes longer to put her dolls away. She sat down, after all were gone, planning how to arrange her dolls. Soon strange things began to happen.

Mice came swarming from everywhere. Who do you suppose saved her from them? Why all at once the nutcracker became alive; he fought the mice, drove them away, and killed their king. From fright the little girl fainted, and then she had the most wonderful dream.

The nutcracker became a prince and she a princess, and away they flew together to a wonderful country called the land of Sugar Plums. The queen welcomed them and had the members of her court dance in honor of the princess who had come with Prince Nutcracker. That series of dances, Chinese, Russian, Arabian, the dance of the Reed Flutes, and others form what is known as the *Nutcracker Suite.* I am sure you can imagine what a dainty performance it must have been with children dancing all the parts.

PERCUSSION INSTRUMENTS

Some of the percussion instruments emphasize the rhythm, while others furnish the melody and harmony. The family may be divided into two groups: those which can produce melody—that is, have a definite pitch; and those which can only produce rhythm. In the first group are the kettle drums, which can be tuned, the bells, celesta, and xylophone. In the second group are the other types of drums, the triangle, cymbals, castanets and gongs.

DANCE OF THE SUGAR PLUM FAIRY

From "The Nutcracker Suite"

TSCHAIKOWSKY

Number 17

In the *Dance of the Sugar Plum Fairy* you will think you are hearing fairy music. It sounds as if it were played by fairy bells. But it isn't. The instrument that makes those bell-like tones is the celesta, of which I hope your teacher will show you a picture. It looks like a very small piano, but instead of wires being struck by the hammers, there are steel plates which give forth bright and sparkling tones. No other instrument can make such perfect fairy music.

When you listen to this dainty music, you can easily imagine a fairy dancing to it. Such tiny mincing steps she takes!

In contrast to the tones of the celesta you hear the clarinet play a short rippling passage while the celesta takes a breath at the end of sentences. It gives a fairy or goblin effect, does it not? How many times do you hear such little runs played by that instrument?

Before the first part of the dance is repeated again you can hear the celesta playing light delicate passages that sound almost as if a harp were playing. For harps are well suited, too, to fairy music.

MUSIC IN RUSSIA

While the folk music of Russia is generally marked by its minor tone and the dirge-like refrains, in it there is also a weird oriental strain. When you know something of the history of the country, it is no longer strange that Russian music is such a curious mixture of eastern and western peculiarities.

The people who lived in European Russia were strong people of the Slavic race, but they were continually at war either with each other or with their neighbors. The German monks went in and took control of the lands on the Baltic; and, soon after, the Tartars, a terrible tribe of ruffians from Asia, swept in from the east and south and laid the country waste. The Russians were forced to obey their terrible masters for a time; then certain nobles became powerful enough to crush the Tartar power but they still forced the common people to do their bidding. On all sides, for centuries, were enemies—the Turks on the south, and the Cossacks, on the east, were among the worst. Few rulers came to the throne peacefully, and fewer lived to die natural deaths.

One of the few good rulers of Russia was Peter the Great, who traveled in western Europe and learned much of the civilization of the West. He tried to teach his people. But his successors did not care. There were no schools for the

common people; they were still like slaves to the great lords. Finally there was a revolution in which the emperor was killed; then a republic was established. Even today Russia is just beginning to learn what civilization and government are.

After such experiences, is it not a wonder that there is any music at all in Russia? Yet each people, whether Finns, Tartars, or Russians have had many songs, but only a few have ever been written down. Many of the folk songs of Russia describe the life and work of the people. As they had to work very hard, they had many working songs.

There are also many dances known only to the Russian peasantry. Because the nobility had an opportunity to learn of the dances of other countries, they did not consider the dances of their people worth knowing; but, in the last half-century, such men as Tschaikowsky have lovingly gathered the dance music of the down-trodden people. Many of the themes which appear in the works of modern Russian composers are based upon the folk songs and dances.

RUSSIAN DANCE

From "The Nutcracker Suite"

TSCHAIKOWSKY

Number 18

As Tschaikowsky was a Russian, it was perfectly natural that he should include in his *Ballet of the Nutcracker* a Russian Dance. This dance is called the Trepak, and it is a wild, whirling dance, such as the peasants might have danced to celebrate some holiday or great event. It begins fast; the second theme is more serious; and you can hear the stamping of heels marking the clear-cut accents; then when the first part is repeated it gets faster and faster, almost breathless, before the end.

THE STRING FAMILY

The strings are the most improtant group in the orchestra. Alone they can produce marvelous music. They have many advantages over the blown instruments because the

bow can prolong a note a long time, while the blower soon gives out of breath. The string instruments can present a great variety of pitch and can play either very softly or very loud.

With the tone of the violin you are probably familiar. In the "Minuet," "Andantino," "Spring Song," and "Barcarolle" you can hear it with a few other instruments. Indeed, is there a single orchestral record which you have heard which does not introduce the violin at some time?

The violin is played in two ways. Usually the bow is drawn across the strings; at other times the strings are picked with the fingers. The picked string, pizzicati (peets-see-kah'-ty), gives a sound like a light guitar; the bowed string sings in beautiful tones.

The violins in the orchestra are usually divided into two groups, like soprano and alto singers. These groups range in number from four to thirty-two.

The viola is much like the violin. It is larger and has a beautiful tone quality, but is less known as a solo instrument.

The 'cello, as the violoncello is usually called, has a tone more nearly like the human voice than any other instrument. It is particularly adapted to the singing of beautiful melodies, or to singing a second independent melody while the violins play the main theme. The great American poet, Walt Whitman, called the 'cello "Man's heart's complaint."

The double bass does not often figure as a solo instrument, but when well played you can hardly distinguish it from the 'cello. It supplies the bass for the orchestra. You will hear it constantly in connection with the other stringed instruments and with the full orchestra.

The harp which is classed with the violins as a stringed instrument consists of forty-seven strings of different lengths which are plucked with the fingers. The harp is particularly adapted to serve as an accompaniment for the voice or for singing instruments; sometimes a series of rapid scales or chords are given to the harp.

CHINESE DANCE

From "The Nutcracker Suite"

TSCHAIKOWSKY

Number 19

When you hear this dance played you will think of the pictures you have seen of China, of its golden dragons, and its great pagodas, and the people who have lived so long without changing their customs. China is a land swarming with people, many of whom are very poor and have to work hard to make barely enough to eat; but this dance makes you think of the other side of Chinese life—of the people who have beautiful clothes and beautiful palaces to play and dance in.

In this charming and different type of dance you can study some interesting contrasts of instruments. The accompaniment is played by the bassoon and double basses, which repeat over and over pretty much the same figure. The melody is played by the flute—sometimes combined with the baby flute, the piccolo—perhaps it is an old Chinese melody that the people have known for thousands of years. And as a background for the melody, the string instruments play an accompaniment *pizzicato,* which you know means picked, not played with the bow. When the melody is heard again it is decorated with fanciful trimmings played by the clarinet.

This dance will make you think of a gay group dancing amid a scene of mirth and festivity.

THE WOOD-WIND FAMILY

The second division of the instruments of the orchestra is composed of instruments which are made of wood but are played by blowing. It is hard for a player of one of these instruments to play long passages or long tones because he must get his breath frequently and he becomes easily tired from constant playing.

The flute, clarinet, and oboe are all used for the melody in many compositions. They can play the same range of

pitch, but their tones are quite different. In *Morning* of Peer Gynt there is a duet for the flute and oboe. The flute may be noticed to advantage in the *Dance of the Reed Flutes,* in bits from one of the "Entr'acts" from *Carmen,* and in the *Bolero.*

DANCE OF THE REED FLUTES

From "The Nutcracker Suite"

TSCHAIKOWSKY

Number 20

The French word Tschaikowsky used to name this dance is "mirliton," a sort of toy flute which produces a tone similar to that made by singing upon a comb wrapped with a fine thin paper. And that is what you almost think you are hearing, music of toy whistles. But the graceful and flitting little melody, which I am sure you will enjoy, is really made by three real flutes, while the orchestra furnishes the accompaniment.

Through the dance other instruments have a part, too. The clarinets help the flutes to play the first melody; the viola and 'cello sing a short bit after that, then the theme reappears; then the trumpets are heard with the second theme. But promptly the first bit of melody is heard again, played by the three flutes supported by clarinets. The baby flutes, the piccolos, play too.

One might easily imagine the toy flutes doing a bit of a dance themselves, so light, so dainty is this music. And remember it was all dream music, for not a single bit of the story really happened.

OH FOR THE WINGS OF A DOVE

MENDELSSOHN (Men'-d'l-sohn)

Number 21

Have you ever been so very tired of seeing the same place and the same people every day, and wished, oh so hard! that you could just fly away like a bird and go somewhere

—anywhere—else? And of course you imagined that everything would be much pleasanter in that other place, you wouldn't have to work or do anything you don't like to do. If you have ever felt that way, you can understand the meaning of the words that Mendelssohn set to this lovely melody:

> Oh for the wings of a dove
> Far away, far away would I rove,
> In the wilderness build me a nest,
> And remain there forever at rest.

But even while you are dreaming and wishing, you know, if you stop to think seriously at all, that it wouldn't be so much pleasanter in that other place if you had to stay there either, and you can also be sure that you wouldn't like to stay anywhere forever at rest; if you did you could just as well be dead. But often when we are wishing and dreaming, we do not let common sense creep in, even in the little corners; we just dream and enjoy the dream. Mendelssohn enjoyed dreaming to music, and as you hum this melody you can dream with him, and imagine that you have been carried away on the wings of a dove and are forever resting in that nest in the wilderness.

ON WINGS OF SONG

MENDELSSOHN

Number 22

Away off in India there are supposed to be many wondreful gardens on the banks of the Ganges. This river is considered sacred by many of the people of India, and they believe that things could happen near it that could not take place anywhere else.

In the song you are going to hear today, there will be a description of an enchanted garden on the banks of the Ganges River. To this delicately beautiful garden somebody wants to take a person he loves very much. I wonder if you wouldn't like to be there too? Can you imagine

yourself lifted up by the music, and carried on its wings to the wonderful spot that the poet tells of thus:

On wings of song I will take thee,
To India, love, we will go.
There a sweet home I will make thee
Where Ganges waters flow.

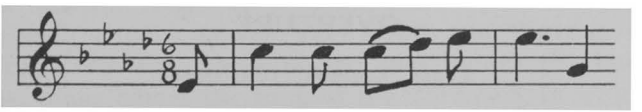
A garden there brightly is shining
Beneath the moon so clear;
The lotus flow'rs are pining
To see their sister dear.

There violets chatter and titter,
While roses tell stories of love,
Eyeing the stars as they glitter
And merrily twinkle above.

There freely and happily ranges
The gentle, wily gazelle,
And in the distance, the Ganges
Flows on, thou'lt hear him well.

Beneath a broad palm we'll rest us;
Free from the world we'll seem;
Rejoiced that fate has blessed us
With such a delightful dream.

And here is a bit of the tune of *On Wings of Song* that you will want to remember:



1. Was the song sung or played?
2. What is the meter, two, three, four, or six-beat?
3. How many times was the melody repeated? By what instrument?
4. Was the melody accompanied? By what instrument?
5. Is this an art or a folk-song?
6. Can you listen to the accompaniment? Can you hum it?
7. Can you clap the rhythm of the melody?
8. Did this song have a chorus?

9. Did this song make you feel like working or just like dreaming?

10. Can you tell anything about the man who composed this song?

THE BRASSES

The name tells you one of the differences between the wood-wind and these instruments, although both are played by blowing. In this family are the trumpets, the French horns, trombones, and tuba, the bass horn. The trumpets used to be the most popular, but now the French horn is preferred. The trumpet still retains the military character, but the tone of the French horn has induced many composers to give it the preference for the leading melodies. In reality the French horn is often borrowed by the wood-winds to give a deeper tone to their group. You can hear the trumpets in the March from *Aïda.*

The trombone is an old instrument. It is used to introduce processions particularly, as the tones are strident and decisive. In the march from *Tannhäuser* the trombone plays an important part.

The tuba is used to furnish bass for the brass group. Its tone is full and rich and it is often used in combination with the strings. It is seldom heard alone.

OVERTURE

From "Carmen" (Car'-men)

BIZET (Bee-zay')

Number 23

Bullfighting has long been the national sport of Spain and Spanish-America. It is the regular amusement on Sunday afternoons.

Four or more wild bulls are turned into a large pen or ring, around which the spectators sit as at a circus, but, of course, there is a fence between the ring and the people. As the bulls pass through the gate, sharp sticks are stuck into them to anger them and make them more eager to

fight. Then men on blindfolded horses and other men on foot taunt the bulls with red cloaks to further enrage them. Sometimes the fighters are killed; some horses always are. It is the privilege of the leading *toreador* (toh-ray-ah-door') to drive his sword into a vulnerable spot and thereby kill the bull. If he does it skillfully, the spectators, sometimes thousands, rise up in wild enthusiasm and pelt him with gifts—money, jewelry, hats, anything—as evidence of approval.

The civilized world is becoming more and more opposed to bullfighting on account of the needless risk of human life and the torment of the animals that take part. Many countries have prohibited such spectacles, but it seems hard for the Spanish-speaking world to give up this time-honored amusement. But you must understand the popularity of a *toreador* in order to understand the opera of *Carmen.*

Carmen was a gypsy girl, employed in a cigarette factory near Seville, who played with men's hearts recklessly until she was finally stabbed by a jealous lover. One of these was a soldier—Don José; another was a bullfighter. The first of these she lured from his post of duty to a smuggler's camp in the mountains, then when he was ruined she spurned him and bestowed her favor upon the popular bullfighter. In desperation, Don José stabbed her.

The overture, the part the orchestra plays before the acting begins, suggests definitely what will happen. It opens with a quick march, very lively and stirring, which is taken from the music played just before the bullfight begins. Then comes the song of the Toreador, in which the story of the bullfight is told.

Suddenly the world is silent, the world is silent.
Ah, what is coming now? Silence, all, all is hushed.
Now the bull is bounding from his cage, foaming with rage!
On he rushes, he waits the appearing!
A horse is rolling, bearing down a picador.
Ah! bravo! bravo! the crowd is cheering.
The bull still runs, he comes, he comes, fighting them more.
And shaking off the darts so stinging,
By fury lashed he runs; the earth is filled with gore!
All are flying, they leap o'er the barriers!
'Tis thy turn, now gallant! Come on! Defend thee!

Chorus:

Toreador, defend thee, Toreador! Toreador!
And ne'er forget while fighting for the prize,
One whose heart is beating, with love in her black eyes.
Toreador! Her love will be the prize.

After the Toreador's song some of the march is heard again. Then dead silence. Very soon the music changes to a short slow passage which suggests what is going to happen at the end. Here you can hear from the brass instruments, against the tremolo of the strings, a gypsy theme —which suggests the pathos of the jealous love of José and warning of the death of Carmen. The music stops suddenly and the play begins.

No other opera contains more beautiful, "catchy" Spanish rhythms. It has the kind of accent that gets into one's blood and makes you want to march, or sing, or dance.

Bizet, who composed the music of the opera, was a Frenchman. After he became interested in the story of *Carmen,* he studied the characteristics of Spanish music so thoroughly that his opera is probably the best known of those which portray life in Spain.

1. Is this overture glad or sad?
2. How many different tunes do you hear in it?
3. Which part is most stirring?
4. Is the meter two-beat, three-beat, or both?
5. Is the overture played by a few instruments or a whole orchestra?
6. Name the instrument that plays the melody of "The Toreador's Song."
7. Is the march suited to a sad or a gay scene?
8. How would you describe the accompaniment?
9. Is it important?
10. Which attracts you most, the rhythm or the melody?

ENTR'ACTE (Ahn'-tra-hkt) (2nd Act)

From "Carmen"

BIZET

Number 24

Before the curtain rises on the second act of *Carmen,* there is a passage of music played by the orchestra. Music of this kind, called an *entr'acte* or "between acts," usually tries to suggest something of what is to happen shortly afterward.

So, in this music, we hear bits of a song that Don José is to sing later on, just before he appears on the stage. Don José was a good soldier who really wanted to do right; but he was weak in letting a woman like Carmen persuade him. In his song of the Dragoons of Alcala (Ahl-kah-lah') he is expressing his pride in the army even while he is busy thinking about his love affairs. For so much in love is he with Carmen that he does not regret having been in prison two months for letting the wily little gypsy escape. He is so glad to see her again that he is ready to do anything, promise anything, to win her favor. And so we hear the orchestra playing this tune, making us think of Don José before we hear him singing it. The composer must have wanted us to think of Don José as a good soldier, for the dragoons of Alcala had the reputation of being both brave and gay.

ENTR'ACTE

From the Fourth Act of "Carmen"

BIZET

Number 25

The *entr'acte* which precedes the fourth act of *Carmen* serves as an introduction to the atmosphere of the bull-ring near which the events of that act take place.

This brilliant piece of writing is based on an old Spanish folk-song, which Bizet had either heard while planning to write *Carmen* or had found in some collection of Spanish

folk-songs. At the outset you hear a little bit of the music of the bull-ring; then the folk-song comes in. Notice the contrast between the folk-song melody and the rapid passages played by the flute. Between the stanzas the full orchestra is heard in marked rhythms followed by elaborate trills and runs of the flute, which is the predominant instrument.

This music is distinctly Spanish.

When Bizet was writing the music of *Carmen,* he wanted to get everyone that heard it in the right spirit before hearing each part of the play. To give something of the atmosphere of the act that was to follow he wrote this *entr'acte* which is played between the third and fourth act of the opera. In the fourth act Carmen is in love with the bullfighter; all the air is alive with the excitement of the bull-ring; but José lurks in the background with his dagger. The cards and other omens had told Carmen that she was to die, but she remained stoutly defiant; in her heart she knew José would kill her for deserting him and loving the popular bullfighter. It was to make his hearers prepared for this last act that Bizet planned the music you hear in this *entr'acte.*

PRELUDE IN A MAJOR

CHOPIN (Sho-pahn)

Number 26

Have you ever seen a picture called "Dance of the Nymphs"? In it you see some fairy-like figures dancing on the grass as their fancy moves them, each hearing something different in the music about them. Perhaps it was only the music of the birds and leaves; if it was man-made music, it must have been something like that you hear in the Prelude in A Major.

You will understand this music better if you know that the composer, Chopin, was a Pole who lived and died in Paris, because his own country was ruled by foreigners. Although he played the piano very well as a small boy, he was not vain. When only ten years old he played at a concert and attracted much attention; but so unconscious of

it was he that he told his mother afterward that everybody was looking at his new collar—of which he was very proud. He did not think he had done anything unusual. Chopin had the genius to make every melody he wrote become something worth while. He could not think of coarse or rude tunes; he himself loved the delicate and rare. He liked to have his rooms papered in lavender and such dainty colors and to have vases about filled with rare flowers; he was happy only when clothed in fine linen or silk which gave a luxurious feeling. But his was not a happy life and something of a sad tone is to be heard even in his happiest melodies. The sweetest songs are those that tell of saddest thought, the poet Shelley wrote; in the music of Chopin there is always present a hint of a craving for something just beyond his reach.

Like our own writer, Edgar Allan Poe, Chopin was born in 1809 and died in 1849; each wrote only short works, never attempting the larger forms of either music or literature; but the perfection of what each did write is still the wonder of all. Small but perfect is not a bad motto for all of us; these two men knew what they could do well, and did not waste their energy on something they could not do.

SAPPHIC ODE

BRAHMS

Number 27

An ode is a poem of noble character that is suitable to be sung.

The short melody which bears this title is the tune of a love-song which was written in a style made famous many centuries ago by a Greek poetess named Sappho. She is especially famous for her songs in honor of Venus, the goddess of love. The words of the first stanza of the poem are:

> Roses did I gather by the moon's pale gleaming,
> Sweeter far were they than by sun's full beaming;
> Yet fell, from the branch torn to reach the flowers,
> Dewdrops in showers.

SERENADE

SCHUBERT

Number 28

Did you know that a long time ago girls and boys did not go to school together, or anywhere together? It was very hard for a young man to see the girl he liked, and harder still to talk to her. And because one can tell some things so much better at night than in the day-time, the custom of serenading grew up. A serenade is just a song which is sung by a young man to his lady love, and he sang it to her in olden times because he seldom had a chance to talk to her. Sometimes a girl was not allowed to talk to the man she was to marry until after the wedding.

On our trip today we are going out on a moonlight night with a young man who is much in love with a lovely lady, and he is going to sing to her the things that he is not allowed to say to her. Perhaps she will come to her window, or if she is upstairs in a room which has a little balcony, perhaps she will come out and wave her hand to him. Will she answer him?

Here is one English translation of the poem:

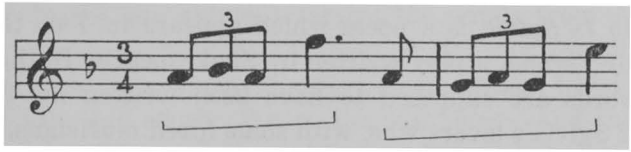
Thro' the leaves the night-winds moving, murmur low and sweet;
To thy chamber window roving, love hath led my feet.
Slent prayers of blissful feeling link us though apart,
On the breast of music stealing, to my dreaming heart.

Sadly in the forest mourning wails the whippoorwill,
And my heart for thee is yearning, O bid it love be still.

Moonlight on the earth is sleeping, winds are rustling low,
Where the darkling streams are creeping, dearest, let us go.
All the stars keep watch in heaven, while I sing to thee,
And the night for love was given. Dearest, come to me.

On the record we study, the singer uses a different translation. You can write down the words he sings and then decide which translation you like better. Then you can sing that one.

In this song there is one musical figure that we call a motive; it is repeated many times. Here is a picture of it twice; the second time it is sung a little lower than the first.



This song was written by the same composer who wrote *Hark, Hark the Lark.* When he saw the words he thought they were very poetic, and that they would be even more beautiful if set to music. I know you will agree with me that the melody of this song is both easy to remember and very beautiful. How many know what kind of a song *Hark, Hark the Lark* is? This is an art song, too; that is, it is a song which was composed and written down by a person who knew how to write music. Don't you think it is fortunate that Schubert wrote down on paper the music of this *Serenade,* because now nobody has the right to change a single thing about it?

1. Did the singer begin to sing as soon as the music started?
2. What instrument played the accompaniment?
3. What instrument do you think Schubert intended to imitate in this accompaniment?
4. Does the music ever sound like an echo of the singer?
5. How many times?
6. Do you think the singer was glad or sad?
7. Listen to the little tune "Thro' the leaves." Do you ever hear it again in the song? How many times?
8. What is the difference between folk-song and an art song?
9. Which kind did Schubert write?
10. Which kind do you think children like better?

WHO IS SYLVIA

SCHUBERT

Number 29

Who Is Sylvia is a poem which appears in *Two Gentlemen of Verona,* a play written by Shakespeare. In the play the words are supposed to have been written by Thirio, one of Sylvia's lovers who, with some hired musicians, sings the song to her.

Schubert saw possibilities in the words and set them to a melody which is as beautiful as it is simple. The accompaniment suggests a guitar. Between the stanzas there are short passages similar to the introduction. Each stanza is sung to the same melody.

Who is Sylvia? What is she
  That all our swains commend her?
Holy, fair and wise is she
  The heavens such grace did lend her
That adored she might be.

Is she kind as she is fair?
  For beauty lives with kindness:
To her eyes love doth repair,
  To help him of his blindness
And being helped, inhabits there.

Then to Sylvia let us sing
  That Sylvia is excelling;
She excels each mortal thing
  Upon the dull earth dwelling
To her garlands let us bring.

Strike out the incorrect answers.

1. This song is written in two, three, four-beat measure.
2. There are one, two, three themes.
3. The accompaniment is played by piano, orchestra.
4. Is this song a serenade?
5. Is its tone sad or gay?

SPANISH DANCES

Of all the countries of Europe, Spain is easily the home of the dance. For this there are several reasons. In southern Spain the sun shines warmly; the winds from Africa bring over something of the heat of the not far distant deserts; and the warm Mediterranean bathes her shores on the east and south. Where the sun shines, and there is plenty of moisture, fruits and flowers grow, and the people are gay.

Then the people of Spain have had as their neighbors for many centuries the Moors. Although there was no love lost between them, each absorbed many customs from the other. The Arabs, fathers of the Moors, liked to dance and made music of a peculiar type. This, in time, the Spaniards learned. Now it is hard to tell which was Spanish and which Moorish. At any rate, Spanish music has much of the color and many of the rhythms of oriental music.

Another reason that the music of the Spanish dance is quite distinctive is that Spain has been separated from the rest of Europe by the Pyrenees on the north. These mountains have kept the other nations of Europe from coming into Spain easily and have encouraged the Spaniards to stay at home.

Among the characteristics of this music are very strong and quick-changing rhythms, the minor tone, and the accompaniment of guitar and castanets. Castanets are two hollowed pieces of hard wood which are held in the hand and clicked together with the fingers. The name is from the chestnut wood from which they are made. It is supposed they were used by the Moors. Today they are used not only in Spain but by many dancers and all large orchestras when playing music of a Spanish type.

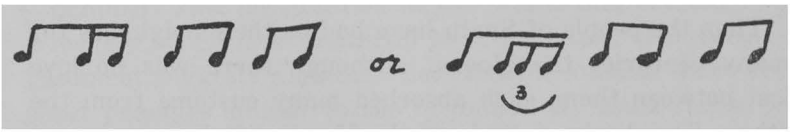
BOLERO (Boh-lay'-ro)

From "Sicilian Vespers"

VERDI (Vair'-dee)

Number 30

A bolero is a Spanish dance. It is written in three-beat measure and is danced in an animated style. The rhythm is peculiar and characteristic. The accompaniment, marked by castanets, usually has this rhythm:



The melody often has queer little combinations, too, of groups of two and three notes, and sometimes the three notes, triplets we call them in musical terms, are sung against two in the accompaniment.

But dances can be sung as well as danced. In the selection to be studied, the melody is sung while the orchestra keeps up the bolero rhythm. I think you will enjoy the tune and its bright swinging rhythm. With her voice, the singer gives you the melody of the dance, much as an instrument would. In addition she shows you what a human voice, well trained, can do in the way of imitating the trills and runs of a bird voice.

The Italians created this way of singing a melody with much ornamentation. They demanded that their singers be able to sing many tones, beautiful tones, and also be as dextrous as is a bird in singing long and difficult passages and bird-like trills. This "Bolero" is a good example of Italian operatic singing. Between the lines of the song you can hear the bits of a run played by the flute. The singer almost imitates this instrument with her voice, but you can hear the difference.

Of the whole opera, this one song is the only part that has lived. There must be something of value about it to have made it a favorite with both singers and audiences.

OUR FRIENDS THAT TELL STORIES

Words tell stories; pictures give us scenes or moods; what does music do?

Some music undoubtedly tries to tell a story; you can feel that the deliberate aim of the composer has been to suggest to you a succession of events. The call of the horn, the imitation of birds or bells, the noises of battle, the rush of water—you have heard all of these. Such music is called program music. Much music of this variety is of a low type and is not intended to appeal to people of much musical intelligence, but there are pieces of program music which are masterpieces.

In contrast with program music there is pure or absolute music. The creators of such music realized that words can tell a story better than music; pictures can give you details of scenes and people which music can only faintly suggest, but music can appeal to you in a way quite different from either. Some music, such as the *Spring Song* or *Barcarolle,* is merely beautiful as music.

Sometimes a composer gives a name to a piece which without it would be pure music. The name serves to suggest some idea or feeling he had in mind in composing. But, in many cases, the names have been given to compositions in order to appeal to people who cannot enjoy music without having it tell a story or describe a scene. Often ideas are suggested by the name which would not likely occur to you without them. The *Spring Song* is a good example of this. If you heard the music without knowing the name, you might never think of spring, but you would enjoy the beautiful melody.

The real purpose of music is to make you able to share the feelings of others, and to enable you to express your own so that others may share your joys and sorrows.

SPRING SONG

MENDELSSOHN

Number 31

After the long, cold winter there comes a time when the sky seems brighter, the days are longer, and the sun shines

more warmly. Here and there the buds begin to burst, the green leaves appear, and everything seems to come to life again. The birds return and sing; the earth is covered with green; and the flowers come forth in gorgeous colors. It is a time of awakening; everything is alive with vigor and promise.

When you have seen the trees dressed in their new coat and the flowers loaded with delicate blooms, did it not make you feel glad, so glad you wanted to sing out your joy? That is the feeling Mendelssohn had when he wrote his *Spring Song*. He wanted all the world to share in his feeling of gladness. And so he wrote a light, fleeting melody suggestive of the song of a bird, happy that spring has come. He did not try to paint a picture with music or even to tell a story, but to write pure, lovely music that would make you and me share with him his feelings. And I think he succeeded well, don't you? When you hear this melody, or when you sing or whistle it, you do feel that way. No one could feel sad at hearing such music.

There is a picture painted by a French artist Corot which makes your eyes see what an artist saw in spring-time. That picture makes you feel as this piece of music does. It is always well to study pictures and music together, for sometimes your eyes help your ears and make you hear sounds you would not otherwise have heard. Which is easier to understand, the picture of spring or the music?

There are two simple themes accompanied by a series of harp-like chords. The main theme is played by the violin, while the piano plays the dainty chords. The 'cello joins when the first theme is repeated.

Underscore the correct word.

Spring Song makes me feel sad
glad

It is played by one
two
three instruments

I can hear the main theme two
three
four times

I hear the	violin	'cello
	harp	trumpet
	piano	trombone
	flute	drums

THEMES IN PAINTING, MUSIC, AND STORIES

What do we mean by *theme* in music? A theme is a melody, long or short, which expresses a complete musical idea. Some compositions contain only a single theme; others contain many. The main theme is usually stated at the opening of a composition or soon after; then it may reappear one or more times. A theme may be very simple and consist of only a few tones; you may hear the same theme over and over in exactly the same form; or it may appear changed in many different ways. Sometimes a theme is so ornamented that you can scarcely recognize it. But you know the same thing happens with people; sometimes clothes change a person's appearance completely. A worthless man may be dressed in fine clothes; a great man may be disguised by rags. Sometimes a good theme is treated contemptibly. In music, as with people, you need to look beneath the surface.

Now that you know what a theme is, we will talk a little about the difference between a theme in a picture and in music, or in a story. Take, for instance, a picture of a mother rocking her baby to sleep. In a picture her hair may be yellow or brown or black; can music tell you that? No, but it can suggest how the mother feels. In the picture, though, the mother is in one position, and there she must stay until the picture is destroyed. In music, she has a great advantage; she can move, rocking slow or fast, singing soft or loud. The picture is there before you and you can sit all day and look at it; with music, you can't; it runs away from you. Music is more like a moving picture which keeps changing all the time.

You can look at a picture and see what it is about easily, you think—that is, you can find the theme of the picture. You can also easily recognize the colors which make the picture beautiful. Those, you will tell me, we do not have in music. But, was the sky in *Morning* quite the same color all the time? Doesn't *Spring Song* suggest blue sky and green grass? Doesn't *Morning* suggest wave after wave of billowy clouds, lined, perhaps, with many colors? The suggestions of color that we get from music are the result of the varying tone-color of instruments or voices.

In stories, as in music, things can happen. People move, mothers rock, suns rise and set. Did you ever think about how words move forward in a story? They do not come out one right after another, one just as loud as another, or one word taking just as much time as another. Words, to tell stories, fall into groups, long or short, with pauses between, to give you a chance to catch up with the meaning. And some words are spoken louder than others to give them more importance. You must listen to the louder or accented words; the softer ones you may sometimes miss without losing the thread of the story. Even on a page, words do not follow each other just the same distance apart. They are grouped into small groups and larger groups, with marks between to tell you when to make a longer or shorter pauses. The large groups of sentences are grouped into paragraphs, at the end of which you make a longer pause than between the words in a sentence.

I have only stopped to tell you these things about words, because music tells its stories in the same way. Tones in music are grouped in large and small groups; between the groups are pauses to help to make clear the meaning. Some tones are loud; others are soft; just as words are when you talk or read.

SWEET AND LOW

Words by Tennyson Music by Joseph Barnby

Number 32

Sweet and low, sweet and low,
Wind of the western sea;
Low, low, breathe and blow,
Wind of the western sea;
Over the rolling waters go,
Come from the dying moon, and blow
Blow him again to me,
While my little one,
While my pretty one sleeps.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest on mother's breast,
Father will come to thee soon;
Father will come to the babe in the nest,
Silver sails all out of the west,
Under the silver moon,
Sleep, my little one,
Sleep my pretty one, sleep.

These words are taken from a long poem called "The Princess," by the English poet Tennyson, and the music was set to it by another Englishman, Sir Joseph Barnby. It, too, is a cradle song, but not a folk song, for we know who wrote both the words and the music. The melody is very lovely, but the full effect of the song cannot be heard unless all the parts are sung or played; the harmony or chords are unusually beautiful. The meter chosen for the song is one that suggests the rocking of the cradle; and the music with the line "Over the rolling waters go" suggests strongly the roll of the waves. At the end, when the baby is becoming drowsy, the music becomes fainter and slower, as baby drops to sleep.

THE VOICE I HEARD

From "The Barber of Seville" (Sev'-il)

ROSSINI (Row-see'-nee)

Number 33

Old Doctor Bartolo (Bahr-tow'-lo) of Seville was the guardian of a pretty girl, Rosina (Row-see'-nah), whom

he intended to marry. To prevent her becoming interested in anybody else he guarded her like a hawk.

Nevertheless a young nobleman, the Count of Almaviva, had seen her in her balcony and was much in love with her. He serenaded her and wrote her notes. He wanted to talk to her. The way was paved by Fígaro, the town barber, a person of much importance in his own estimation. He was in demand everywhere. Besides being a barber, he was the confidential adviser of ladies and gentlemen. What with fixing a wig for one, shaving another, bleeding another (for that was the way all ailments were cured in those days), and carrying love letters, he got absolutely no rest, to hear him tell it as he does in a famous song. He planned with the count to get that gentleman into Bartolo's house, and he did it with the count disguised first as a soldier and then as a pretended singing master.

Rosina was a kittenish coquette of sixteen. When she sings "A voice I heard," she is holding the count's letter in her hand. In the song, after she promises she will marry no one but Almaviva, she describes herself as respectful, gentle, obedient, affectionate, and easily ruled—so long as nobody crosses her—; then she turns at once into a viper. This brilliant aria, which exhibits what she could do with her voice, expresses perfectly the character of the spirited darling Rosina.

With Fígaro's help, Almaviva managed to marry her, using the very notary old Dr. Bartolo had ordered to come to marry Rosina to him. But after the count, who was rich, gave the old guardian Rosina's dowry, he, too, was happy.

WITH VERDURE CLAD

HAYDN (High'-dn)

Number 34

The oratorio from which this song is taken was composed by Haydn between 1796 and 1798 when he was an old man, but he spared no pains in trying to make it good enough, as he said, "to last a long time." The text was suggested

to him by Milton's *Paradise Lost,* one of the greatest poems in the English language. The basis for the whole story of *The Creation* is the book of *Genesis* in the Bible.

The opening portions of *The Creation* describe order and beauty emerging from chaos; the gradual clearing of the vast abyss follows; then the creation of the earth, sky, and light; at last come the fields, flowers, and living beings. The melody you are to hear comes at the end of the account of the events of the second day. From the great mass "rolling in foaming billows," as the waters divide, emerge the green fields. These are the words that are sung to the melody you hear:

With verdure clad the fields appear
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant;
With copious fruit th' expanded boughs are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

Haydn liked this text, and rewrote the music for it several times before he was satisfied with it. The song was received with favor the first time it was sung, and it has continued to be one of the most popular of oratorio selections. *The Creation,* as a whole, holds a high place in musical literature.

1. What instrument plays this melody?
2. Is the melody simple or highly ornamented?
3. Is the accompaniment played by one or more instruments?
4. Would such a song seem suitable for church? Why?
5. What kind of meter is used?
6. Is this a simple song or an aria?
7. What is the difference?
8. Does the song seem to fall into any definite parts?
9. If you did not know the words, would you think this was a song?

INFORMATION AND SUGGESTIONS FOR TEACHERS

I

PURCHASING RECORDS

In most schools there are some records on hand which have been used in previous years. These should be carefully checked with the official list before further purchases are made. Ten of the selections to be studied have appeared on previous music memory lists. While these old records bear, in many cases, numbers which no longer appear in record catalogues, they should unquestionably be used by the schools that have them. They are simply different editions of the same work. In the contests, however, *only* the records listed in the official list for 1935–38 may be used.

II

PREPARING CHILDREN TO RECOGNIZE CERTAIN MUSICAL DETAILS IN THE UNFAMILIAR RECORDS

While the contest still includes a list of pure memory material, the real purpose of such study is not being achieved if the children are taught to recognize the selections by some trick of the record or by some single phrase or word. The purpose is to cultivate intelligent listening to good music. To do this they must have the opportunity of hearing good music, and must be helped to understand the qualities of good music in contrast with cheap and trivial tunes.

As a step to this end children are expected to become familiar with three specific details which they are to recognize when presented in unfamiliar selections. These details are: (1) The recognition of a theme and the ability to count the number of times it recurs in a selection, after the theme has been clearly stated at the outset; (2) recognition of certain dance forms, such as the march, waltz, minuet, and gavotte; (3) recognition of the tone of orchestral instruments when heard playing a solo melody.

The study of these details will call for only a little more effort on the part of the teacher and will afford an opportunity to call into use many of the records used in previous contests and frequently regarded as useless. The enterprising teacher will also enlist the aid of the local music teachers in preparing those who study various instruments to become familiar with these details in the music studied outside of the school. It is *not* intended that the records listed for pure memory study should serve as teaching material of these details, although they illustrate many of the points in question. Instead the teacher should utilize such records as her stock affords as are suited to this purpose, or avail herself of the Music Test

Service offered by the League. Instructions for classifying and cataloging the records on hand are given in Bulletin 3037.

1. STUDY OF THEME RECOGNITION

It is expected that theme recognition will be based upon simple compositions in which the themes are definite and easily recognized. Folk dances afford excellent material for beginning this study. Most schools have some of these records for use with games; now they can be called into use in connection with this contest. Simple songs and dances may be examined for this purpose if the themes can be clearly distinguished. A theme should always be played over a number of times so that the children may be fairly familiar with it before they are asked to count the repetitions. Singing or humming the theme helps to impress it. Use simple music in introducing the subject. *Amaryllis* is a good example to begin with; Mozart's *Minuet* and *Le Secret* by Gauthier are well adapted for this purpose.* The theme given on the contest will be such that any child who has had this drill during the year can easily follow its recurrence.

Attention must be given to recognition of the meter. The youngest child is able to make these distinctions if properly directed.

Teaching children to draw pictures of the tunes is one device for fixing a theme in memory. Only relative pitch distances need be indicated; the general outline is the object desired. Similarities stand out when reduced to paper or blocks. See Bulletin 2837 for details.

2. THE STUDY OF DANCE FORMS

Before attempting to teach rhythm, the teacher should be perfectly clear in her own mind as to what rhythm is, and its distinction from meter. The fundamental of both is *accent*. Meter consists of a regular succession of accented tones. Rhythm is a development from meter; there is no rhythm without meter; but rhythm is a changeable element, while meter, within a musical sentence, is ordinarily not. Rhythm consists of a symmetrical and regularly recurring grouping of tones according to accent and metric values.

The secret of recognition of dance forms is familiarity with the rhythmic pattern of each. These patterns must be heard and memorized. If the teacher does not know enough music to clap these patterns for the children, the local music teacher's assistance should be called in. Rhythm must be felt; talking about it will not suffice.

The following general characteristics of the different forms may be discussed with the children.

*Lists of suggestive material are given in Bulletin 3037.

The March

The march is usually in four-beat meter; the rhythm is marked and steady. The general effect varies with the type—military, processional, wedding, funeral, toy, etc.

The marches used for general school purposes will serve for illustrative material. Any of those by Sousa are especially good. Others which may be used include:

Funeral March—Chopin.
March, *Aïda*—Verdi.
Triumphal March—Grieg.
Funeral March of a Marionette.
War March of Priests—Athalia—Mendelssohn.
Turkish March—Mozart.
Wedding March—Mendelssohn.
Turkish March—Beethoven.
Little Lead Soldiers—Pierne.
March of Tin Soldiers—Tschaikowsky.

The Waltz

The waltz is always in three-beat meter and has a smooth, gliding swing. Some waltzes are faster and more brilliant; the old waltz was more slow and stately. Any ballroom waltz that is not jazzy may serve as illustrative material; those by Strauss, such as the *Blue Danube Waltz, Over the Waves* by Rosas, or *Cielito Lindo,* a Mexican dance, are among the best. The following are among the many beautiful idealized waltzes:

Waltz—Brahms.
Waltz in C Minor—Chopin.
Waltz in G Flat—Chopin
Liebesfreud—Kreisler
Liebesleid—Kreisler.
Valse Triste—Sibelius.
Waltz of the Flowers—Nutcracker Suite—
Tschaikowsky.
Waltz—Foust—Gounod.
Valse Lente—Sylvia Ballet—Delibes

The Minuet

Like the waltz, the minuet is in three-beat measure, but the minuet is more stately and dignified. Among the many beautiful minuets are the following:

Minuet—Bach.
Minuet—Gluck.
Minuet—Boccherini.
Minuet in G—Beethoven.
Minuet—Haydn.
Minuet—Porpora.
Minuet—Ninth Symphony—Beethoven.
Minuetto—L'Arlésienne Suite—Bizet.

The Gavotte (Gah-vott')

The gavotte is written in four-beat measure and presents a lively, dancing step. It is vigorous but stately. It may be distinguished often by beginning on an unaccented beat—the third.

Gavotte—Beethoven.
Gavotte in F Major—Beethoven.
Gavotte—Handel.
Gavotte—Mozart.

Other aids to teaching rhythm are given in *Music in the Rural School.*

3. STUDY OF INSTRUMENTAL TONE

To recognize the tones of the various instruments employed in the symphony orchestra it is absolutely necessary to hear each one at first singly. For this purpose there are special records, such as the Victor 20522–23, which present each instrument in a short selection. To accompany these records there is a special series of pictures descriptive of the instruments. A booklet which accompanies the charts gives still further details.

The schools which use the *Music Appreciation Series,* issued by Ginn & Co., will find in the teacher's handbook *Music Appreciation in the School Room* many helpful suggestions for carrying on this work. The records which are prepared to be used with the *Music Appreciation Series,* sixty double-faced records presenting many musical classics, begin with the presentation of the instruments separately and then in small groups.

Other approaches to the study of instruments are given in the series, *Music Appreciation for Every Child* published by Silver, Burdett & Co., and in the *Music Appreciation Readers* by Kinscella.

The steps toward recognition of instrumental tone should be: the single intsruments; the related groups; the combination of strings with wood-wind; and, finally, the whole orchestra. If it is impossible for the teacher to secure records adapted to this procedure, the plan followed should be: distinction of orchestra and band; recognition

of different groups in the orchestra; recognition of single instruments of pronounced tone.

In studying any of the various selections listed as suited to teaching these details, the following outline may be kept in view of the children to direct their attention to the specific points of study to be emphasized on the contest:

The meter of this composition is.....beat.

The composition is a dance—is not a dance.

If a dance, it is a march, waltz, minuet, gavotte, or.....

The theme is played by .....(what instrument).

The theme we have just heard is played.....times in the whole composition.

III

CORRELATION OF MUSIC STUDY WITH ART AND OTHER SUBJECTS

The study of these selections may be made much more interesting by linking up other subjects with the music. Each country referred to should be located on the map, and its geographical features, especially those which are connected with the musical life of the country, emphasized. *Aïda* and *Morning* have Egypt for their background; *On Wings of Song*, India; the *Chinese Dance*, China; the *Messiah*, the Holy Lands; *All Through the Night*, Wales; *Hark, Hark the Lark* and *Sweet and Low* have England as a background; *Minuet* and *Musetta's Waltz*, portray French life; *Who Is Sylvia*, the *Barcarolle*, and *Mignon* are connected with Italy; the March from *Tannhäuser* and the two lullabies by Taubert suggest German life; the two dances by Brahms, Hungary; while the *Carmen* music, the *Bolero*, and the selection from the *Barber of Seville* are based on Spanish life.

The more the history and legends of a country can be correlated with the music, the more lasting the impressions of both. The real function of history—to explain conditions both yesterday and today —becomes apparent to the child when studied in this way; facts otherwise dry are made attractive.

As many teachers like to correlate the music and art work, a list of a few pictures which lend themselves to this study are given. All mentioned may be secured in the reasonably priced Perry pictures or from one of the dealers listed by the Picture Memory Contest.

Chopin
Haydn
Schubert
Wagner
Goethe

Haydn crossing the English Channel.

Spring—Corot—with *Spring Song.*
Minuet—Watteau—with *Minuet.*
Serenade—Watteau—with *Serenade.*
Spanish Woman—Goya—with *Bolero.*
Fourth Day of Creation—Burne-Jones—with *Creation.*
Nile and the Pyramids—with *Aïda.*
Colonade at Thebes—with *Aïda.*
Interior of Small Temple at Thebes—with *Aïda.*
The Fighting Temeraire—Turner—with *Land of Hope and Glory.*
Dance of the Nymphs—Corot—with *Prelude in A.*
The Holy Night—Corregio—with the *Messiah.*
Holy Family—El Greco—with the *Messiah.*
Mother and Child—Schulz—with any of the Lullabies.

An attempt has been made in the stories to correlate the music selections with their literary backgrounds in so far as the subject matter is suited to children's reading.

IV

NOTES FOR TEACHERS

The stories may be read in any order desired. As a rule, the introductory stories should precede each group of stories which follow, but this is not imperative so long as all the articles are eventually read. The questions at the end of each story are merely suggestive; some of the questions cannot be answered by the children until practically all of the stories have been read and the corresponding records studied. Do not feel that all of the questions *must* be answered.

Piano arrangements of almost all the selections may be secured from any of the larger publishing houses, such as Presser, Schirmer, Ditson, or Wood. In some cases specific reference is made to one of these because the catalogue was at hand; it is not to be inferred that the publisher mentioned is the only one. Not more than a half dozen of the selections are published by only one publisher.

For the benefit of the teacher who has to count the pennies, and there are many of these in Texas, attention is called to the Century Edition of music at 15 cents a copy. Piano arrangements of numbers 1, 3, 5, 8, 9, 13, 15, 17, 18, 19, 20, 22, 23, 26, 28, and 31 may be secured in this edition. Any music dealer will gladly supply you with a catalogue.

How Music Began.—Use some simple march, such as the *Stars and Stripes* by Sousa or any of those on Victor Record 22168*, Victor

*Unless otherwise specified all records referred to are Columbia records.

22014 or A–3100. After the children can distinguish the march rhythm play 5089–M. There are four distinct themes. The first is a hymn to an Egyptian deity; the second is a battle hymn; the third is played by trumpets as the procession passes before the king; the fourth is part of the triumphal chorus sung by the priests and people. The order they follow is: ABACCABD. There are brief trumpet passages and portions of the trumpeters' march between these. For details, see *Music Appreciation in the Schoolroom*, pp. 357–359.

One of the most attractive vocal adaptations of the trumpeters' march, the third tune, is "March On" in *Twice 55 Songs*. The March itself is available in simple and difficult arrangements for piano and many other instrumental combinations. See page 73 for correlating pictures.

Meter in a Theme.—Use any simple melody or folk dance first; then play the chorus *only* of *Land of Hope and Glory*. If in doubt about the meter of any composition, get a copy of the music and see what meter the composer indicated.

No. 3. The themes are as follows: A-A-B-B-C-C-A-B-B.

No. 4. The themes are as follows: A-A-B-B-C-C-D-D-A-A-B.

No. 5. The story of Tannhäuser is well told in Wheelock's *Stories of Wagner for Children*. The march is available in many forms as sheet music. The piano arrangement by Liszt is the most brilliant.

Recognizing a Waltz.—Play for the children first a simple waltz such as *The Blue Danube* or any *Strauss* waltz; they will have little difficulty in distinguishing the rhythm of this dance from that of the march. Later in reviewing the waltz, *Musetta's Waltz Song* may be used as an example of the transference of the waltz rhythm to a song.

No. 6. The portion of this minuet played is merely an excerpt from a longer composition. The piano arrangement costs thirty-five cents.

No. 7. The words and music are to be found on page 182 of *The Music Hour*. The song is listed among the choral singing numbers for 1935–36.

No. 8. Play this for the children without further explanation. Let them enjoy it purely as a simple, beautiful melody that they will soon be able to hum or whistle. A piano version of it is included in the *Raymond Overture*. The theme scheme is AABA repeated. The children will recognize the piano accompaniment, as many are familiar with its tone quality.

No. 9. *Barcarolle* may be secured as a vocal duet, a piano solo or duet, and in many other combinations. The words quoted are from *Twice 55 Songs*.

No. 10. Simply play the melody and allow the children to hum it at will.

No. 11. The song may be secured as a solo or in a piano arrangement. The whole story is well told in Cross' *Music Stories for Boys and Girls*, pp. 53–67.

No. 12. The whole oratorio is published by Novello at seventy-five cents. This chorus is on pp. 149–157. Tell the children what an oratorio is and that this is one of the greatest. The text is borrowed from the Bible and outlines the life of Christ.

No. 13. The song may be secured as a vocal or piano solo. The Liszt arrangement is the most brilliant.

No. 14. Words and music are to be found in the *Academy Song Book* and many other song collections. The melody is played on a violin; the piano furnishes the accompaniment.

No. 15. The play *Peer Gynt* is by Henry Ibsen. The music of *Morning* may be secured for piano solo as a separate composition or in a volume giving various selections from the *Suite*. The story is told at greater length in Cross' *Music Stories*, pp. 40–45. The whole selection is recorded by both the Columbia and Victor Company.

No. 16. The novel on which the story is based is by Murger but is not adapted to children's reading. The score of the whole opera with piano accompaniment is published by G. Ricordi, New York.

Nos. 17–20. The piano version of the *Nutcracker Suite* may be secured in the Presser edition for $1.25. The complete story has been published in English but it is difficult to secure. E. T. A. Hoffman wrote the original story in German. Alexander Dumas turned it into French. The English version, published in London in 1875, is taken from the French translation. It is briefly retold in Cross' *Music Stories*, pp. 114–116, and in *Folk Tales from Many Lands*, Kinscella's *Stories in Music Appreciation*, Bk. III, pp. 92–97.

No. 21. The song is published by G. Schirmer at thirty-five cents.

No. 22. The song is published by G. Schirmer at thirty-five cents. It is included in the *Progressive Series*, Vol. IV, pp. 128–131.

Nos. 23–25. The score of the whole opera is published by Schirmer at $2.50. The overture may be purchased separately arranged for the piano.

No. 26. This prelude is Op. 28, No. 7. It may be purchased separately or in the volume of preludes by Chopin.

No. 27. The song as published by Schirmer costs twenty-five cents. The lines quoted are from the *Handbook to Brahms* by Edwin Evans.

No. 28. This song may be purchased as sheet music, price thirty-five cents. It is also to be found in a volume of Schubert's Songs published by Schirmer under title of *First Vocal Album*. There is a simple arrangement for piano by Heller, price thirty-five cents; that of Liszt is the most popular. The words quoted here are taken from the *Laurel Music Reader*, published by C. C. Birchard, price one dollar.

No. 29. This may also be purchased separately or in the *Album.*

No. 30. The song with English words is published by Ditson at fifty cents.

No. 31. This is published separately and also in the volume of *Songs without Words.*

No. 32. The song may be found in *The Music Hour,* page 83, and in most community song books.

No. 33. This aria may be purchased separately at forty cents or in the complete score with piano arrangement.

No. 34. The complete vocal score and piano accompaniment of *The Creation* may be had in the Schirmer Edition for one dollar.

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